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ABSTRACT

For those students who qualify, the Advance Program offers an opportunity to follow a stimulating curriculum designed for the academically talented. This guide for eleventh grade English focuses on the study of literature which concerns itself with the individual's attempt to maintain personal dignity in the struggles against universal forces--social forces, forces within the individual, and prejudice. Particular attention is given to economic, political, social, and philosophical movements which have influenced American writers throughout the country's literary development and to writers selected for their unique, innovative use of topics and styles that distinguish American literature from other Western literature. (JM)

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ENGLISH 491, 492, AND 493–ADVANCE PROGRAM
MAN'S STRUGGLE TO MAINTAIN HIS PERSONAL DIGNITY

1972

JEFFERSON COUNTY PUBLIC SCHOOLS

Department of Curriculum Development
and
Supervision

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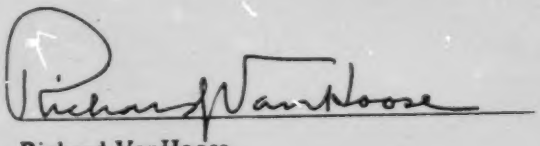
FOREWORD

The opportunity to restudy the curriculum and to assess it in terms of the needs and interests of the students of today is the most significant aspect of any year-round plan of school reorganization.

During 1971-72, teachers and supervisors have studied, evaluated, and finally, rewritten courses into sixty-day units of work. In all rewriting, emphasis has been placed on relevance to the needs and interests of the students.

Preliminary units of work have been tested and evaluated in the classroom in order to establish effective guidelines for the development of the new courses. Evaluation and revision of these new courses will continue during the implementation of the Elective Quarter Plan.



Richard VanHoose
Superintendent
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ENGLISH 491, 492, AND 493–ADVANCE PROGRAM

MAN'S STRUGGLE TO MAINTAIN HIS PERSONAL DIGNITY

Since man first began to give his thoughts and activities permanence through written records, his need to believe in his own dignity and in the nobility of his kind has pervaded his story. In the comparatively modern phenomenon that is American, the belief in the inherent worth and basic dignity of the individual has been the motivating force behind the building of this nation's social, economic, and political structures. As successive threats to maim or destroy these structures have been met, the American habit of victory has emerged and built itself into the American tradition. Much of the literature to which the American people have affixed their seal of greatness speaks eloquently of these trials and triumphs of the nation.

However, a much more extensive body of literature places the individual American in universal perspective and concerns itself with his attempt to maintain his personal dignity in the struggles against forces that have existed in all times and in all places. It is chiefly from this second body of work that the literature for this course of study has been chosen. And though the same theme may characterize the literature of many nations, it is the unique American approach to this eternal problem that must be defined and understood in the context of the culture that has dedicated its most sincere efforts to the problem's solution.

For clarity of purpose, the course theme, **Man's Struggle to Maintain His Personal Dignity**, has been divided into three broad sub-themes: **Man's Struggle Against Social Forces, Man's Struggle Against the Forces Within Himself**, and **Man's Struggle Against Prejudice**.

Emphasis is given to the works of literature that depict the individual's confrontations with these various struggles. Particular attention is given to economic, political, social, and philosophical movements which have influenced American writers throughout our literary development and to the writers in this study who have been selected for their unique, innovative use of topics and styles that distinguish American literature from other Western literature.

COURSE TOPICS AND MATERIALS

English 491: **Man's Struggle Against Social Forces**

The Autobiography of Benjamin Franklin
The Selected Writings of Ralph Waldo Emerson
Walden and Civil Disobedience

Composition and Rhetoric: *The Elements of Style*

The Great Gatsby

American Poetry

Walt Whitman
Carl Sandburg
Emily Dickinson
Robert Frost

An American Tragedy

English 492: **Man's Struggle Against the Forces Within Himself**

American Poetry
The Old Man and the Sea
The Crucible
The Scarlet Letter
Mourning Becomes Electra
Billy Budd

English 493: **Man's Struggle Against Prejudice**

The Pearl
Main Street
Spoon River Anthology
The Adventures of Huckleberry Finn
Intruder in the Dust
Winterset
The Short Story

ENGLISH 491–ADVANCE PROGRAM
MAN'S STRUGGLE AGAINST SOCIAL FORCES

Course Description

Historically, man has created a society which would serve his needs; ironically, society has been reflected in much American literature as the manipulator of man. In this course man, both fictional and historical, is viewed in his struggle against society.

Special emphasis is given to the unique characteristics of each literary form, to the distinctive style of each writer, to the dominant influences of each literary period, and to the success or failure of the individual protagonist in his struggle against the forces of society. Various composition assignments are designed to evaluate the understanding by the students of these areas of special emphasis.

Prerequisite

None; eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

American Essays	
The Autobiography of Benjamin Franklin	1 week
The Selected Writings of Ralph Waldo Emerson	1 week
Thoreau's *Walden and Civil Disobedience*	1 week
Composition and Rhetoric	
Elements of Style	2 weeks
American Novel	
The Great Gatsby	2 weeks
American Poetry	2 weeks
Sound and Sense: An Introduction to Poetry	
Selected poems by Walt Whitman	
Selected poems by Carl Sandburg	
Selected poems by Emily Dickinson	
Selected poems by Robert Frost	
American Novel	
An American Tragedy	3 weeks

General Objectives

Appreciates, through the study of representative literature, man's need to believe in his own inherent worth and dignity.

Recognizes the universality of man's attempt to maintain his personal dignity in the struggle against internal and external forces.

Analyzes specific works of literature that depict the individual's confrontations with social forces, forces within himself, and forces against prejudice.

Understands the unique and innovative use of topics and styles of selected American writers that distinguish prose and poetry from other Western literature.

Behavioral Objectives

After studying *The Autobiography of Benjamin Franklin*, the student, by reference to specific passages or statements from this work, will discuss Franklin as an example of an early American writer whose literary style stresses clarity and brevity.

Using information from independent research and/or class discussion, the student will list at least three reasons for Franklin's being known as "the first American."

Given information on the ideas and ideals of "The Age of Reason," the student, by reference to the writings of Benjamin Franklin, will infer Franklin's expression of the American ideas and ideals during this age.

Using information from independent research and/or class discussion, the student will define in a few sentences the term, *transcendentalism*; then, in a multi-paragraph theme, will infer the meaning of American transcendentalism as expressed in the writing of Ralph Waldo Emerson and Henry David Thoreau and support his inferences by reference to specific passages or statements from these writings.

Given the definition of *essay*, the student will develop a paragraph from the topic sentence: The essay is an appropriate medium for subjective expression.

Using information from independent research and/or class discussion, and having read selected writings of Thoreau, the student will explain Thoreau's expression of his doctorine of simplicity by stating examples from his life and by citing specific passages or statements from his writings.

After reading selected essays from *Walden*, the student will point out at least three examples each of (1) Thoreau's imagery and metaphorical language, (2) his humor, and (3) his distinctive sentence structure.

Given Thoreau's political philosophy of the individual conscience as the only true criterion of what is politically right and just, the student will state and defend three or more predictions of the possible consequences of individuals following this philosophy.

Using information from independent research and/or class discussion, the student will explain in a multi-paragraph theme the social and political background for Thoreau's writing of "Civil Disobedience" and state and support a personal evaluation of the relevance of Thoreau's political philosophy, as expressed in this essay, for his own times and for our day.

Using *The Elements of Style*, the student will define as specified in the text, seven elementary rules of English usage, and eleven of composition.

After studying *The Elements of Style*, the student will write an essay on a given topic which applies these principles to achieve a concise and vigorous form of writing (i.e., an essay which is characterized by organization, clarity, and originality).

Using an essay he has written, the student will analyze diction, syntax, and rhetoric and suggest at least one revision that will achieve greater clarity and/or brevity.

Using information from independent research and/or class discussion, the student will support or refute the following statement with specific evidence regarding the life style (especially of the high society) of the period: In the period called the "Jazz Age" or the "Roaring Twenties," people lived a fast-paced yet "terribly" insecure life.

After studying *The Great Gatsby* and selected writings about F. Scott Fitzgerald, the student will write a multi-paragraph theme, citing evidence from the novel and the writings to substantiate this statement: Fitzgerald was one who recognized the dangers and values of his time yet succumbed to the lure of wealth.

Given selected poems, and having studied *Sound and Sense: An Introduction to Poetry*, the student will distinguish bad, good and great poetry by evaluating each poem according to the following criteria: (1) What is the central purpose? (2) How fully has this purpose been accomplished? and (3) How important is this purpose?

After studying selected poems by Walt Whitman and writings about Whitman, the student will state at least three reasons why Whitman may be considered a poetic giant of American literature.

After studying selected poems by Walt Whitman, the student will discuss three or more passages or lines from the poems which convey Whitman's passionate faith in the common man and/or his metaphor of himself as a universal symbol of all humanity.

Given selected poems by Walt Whitman and by Carl Sandburg, the student will infer and support by reference to specific passages or lines from the poems the influence of Whitman upon Sandburg's poetic forms and diction.

Given selected poems by Carl Sandburg, the student will cite for each of the following, specific passages or lines which convey the stated idea: (1) Sandburg's vision of America and the common people, (2) his projection of the Midwest as the setting and idiom in his poetry (3) his emphasis on man as a social being; and (4) his versatility as a writer and literary personality.

Given selected poems of Emily Dickinson's, the student will cite example passages or lines from the poems and determine the purpose and/or effect of each of the following characteristics of her poetry: (1) the rich imagination and intensity of her view of life; (2) the terseness and brevity of her poetry; (3) her independence of craftsmanship in development of verse forms; (4) her eccentric punctuation; and (5) the universality of her poetry.

Having studied selected poems of Robert Frost's and writings about Frost, the student will cite evidence from these sources which (1) identifies Frost as a regional, pastoral poet of the New England countryside and idiom; (2) exemplifies Frost's natural symbolism by which he sees in common things uncommon meanings; and (3) indicates that Frost was atypical of his contemporaries.

Having studied selected poems of Robert Frost's, the student, in a multi-paragraph paper, will trace and develop one of Frost's major themes concerning the conflicts faced by modern man (e.g., alienation, doubt, isolation, decision, decay) noting examples of his poems which convey the chosen theme and describing the effect or message in the poetic devices (e.g., general pattern, imagery, diction, tone) which Frost uses in each poem cited.

Given samples of contemporary advertisements, the student will infer the popular criteria for measuring human success or failure as expressed in the advertisements (e.g., success lies in the things one has rather than in the person one is).

Given information on nineteenth-century mechanistic theories in biological and social sciences, after having studied *An American Tragedy*, the student will cite specific passages or statements in the novel which show the influence of these theories on Dreiser's writings of an anthropomorphic society and on his theme of *naturalism* (i.e., the belief that man is shaped by hereditary and environmental forces beyond his control); then will discuss in an essay three or more reasons why he agrees or does not agree with Dreiser's philosophy.

After studing *An American Tragedy*, the student will express his personal life-values and his reasons for holding these values by developing a multi-paragraph theme supporting or refuting the following statement: A human being has dignity and worth even in a world where man's strength is constantly consumed in the struggle for survival.

AMERICAN ESSAYS

The Autobiography of Benjamin Franklin

Behavioral Objectives

After studying *The Autobiography of Benjamin Franklin*, the student, by reference to specific passages or statements from this work, will discuss Franklin as an example of an early American writer whose literary style stresses clarity and brevity.

Using information from independent research and/or class discussion, the student will list at least three reasons for Franklin's being known as "the first American."

Given information on the ideas and ideals of "The Age of Reason," the student, by reference to the writings of Benjamin Franklin, will infer Franklin's expression of the American ideas and ideals during this age.

Textbook

Franklin, Benjamin. *Autobiography and Other Writings.*
Selections: Chapter II, "Entrance into Philadelphia"
Chapter VI, "Project of Arriving at Moral Perfection"
"Rules by which a Great Empire May be Reduced to a Small One"

_____. *Poor Richard's Almanac.*

Other Sources

Amacher, Richard E. *Benjamin Franklin.*
Spiller, Robert E., ed. "Benjamin Franklin." *Literary History of the United States.*

Background Study

Research Calvinism, Deism, and Puritanism.

Review biographical data on Benjamin Franklin.

Ideas for Development

Compare the Franklin of *Poor Richard's Almanac* to what is known of Franklin the man; are there any apparent inconsistencies?

Why is the *Autobiography* considered an American classic?

How does Franklin the satirist compare with others you have studied?

In what ways have Franklin's literary, political, and scientific endeavors proved to have a lasting effect on American life?

What concepts that constitute Franklin's basic beliefs can be gleaned from these excerpts?

How did "The Age of Reason" prepare the way for the Transcendentalists by breaking away from the Puritan tradition?

What are the implications of "The Age of Reason" on the development of American political thought?

Suggested Activities

Write a modern version of Franklin's thirteen virtues.

Select an appropriate political or social situation and, using your background knowledge of satire from Swift, write a personal approach to the subject.

Read the entire *Autobiography* and participate in a panel discussion comparing and contrasting the life-style in America of Franklin's day to the present time. The emphasis of the discussion should center on the political, religious, economic, and social views of the two periods.

Write original maxims patterned after *Poor Richard's Almanac*.

Display on the bulletin board original student maxims.

AMERICAN ESSAYS

The Selected Writings of Ralph Waldo Emerson

Behavioral Objectives

Using information from independent research and/or class discussion, the student will define in a few sentences the term *transcendentalism*; then, in a multi-paragraph theme infer the meaning of American transcendentalism as expressed in the writings of Ralph Waldo Emerson and Henry David Thoreau and support his inferences by reference to specific passages or statements from these writings.

Given the definition of *essay*, the student will develop a paragraph from the topic sentence: The essay is an appropriate medium for subjective expression.

Textbook

Atkinson, Brooks, ed. "Self-Reliance." *The Selected Writings of Ralph Waldo Emerson.*

Other Sources

Gabriel, Ralph H. *The Course of American Democratic Thought.*
Konvitz, Milton R., and Whicer, Stephen E., eds. *Emerson.*
Matthiessen, F. O. *American Renaissance*, pp. 3-172.
Miller, Perry. *The American Transcendentalists: Their Prose and Poetry.*
Spiller, Robert E., ed. *Literary History of the United States*, pp. 345-387.

Background Study

Study the basic philosophy of Kant.

Review the American historical period in which transcendentalism began and flourished.

Define the term *transcendentalism*.

Research biographical data on Ralph Waldo Emerson.

Ideas for Development

Contrast transcendentalism with Puritanism; consider the causes of change.

What overtones of other philosophers or writers, modern or ancient, are suggested by these statements from "Self-Reliance"?

> Nothing can bring you peace but the triumph of principles. (p. 169)
>
> What I must do is all that concerns me, not what people think. (p. 150)
>
> Nothing is at last sacred but the integrity of your own mind. (p. 148)

It has been said that Emerson writes for the sentence (the thought), not the paragraph; take sentences out of context and see if they retain their value. Find examples of his verbal artistry. ("A foolish consistency is the hobgoblin of little minds . . . ," p. 152)

Discuss in class individual interpretations of selected paragraphs; according to Emerson, will there be any single true interpretation? Conrad has said that no man's truth is good for any of his fellows. How does this correspond with Emerson's thought? Give examples.

What suggestions does he make that are not practical to his time or to ours? ("No law can be sacred to me but that of my nature," p. 148)

In what ways does he refute the Christian doctrine? Is Christianity compatible with "Self-Reliance"? Explain.

If Emerson were living today, to what political faction would he belong? (See paragraph on philanthropy, the individual's responsibility to his fellow man.)

Discuss his comments on history and institutions; is it ever wise to discard the past?

"If we live truly, we shall see truly." (p. 157) Is this too idealistic to be practical? Explain.

When Emerson speaks of prayer, "Welcome evermore to gods and men is the self-helping man," he is reminiscent of what early American philosopher? (p. 163)

Many modern historians agree with the idea, "Society never advances." (p. 166) Justify this in the light of Emerson's explanation.

What universal truths has Emerson expounded that keep his work alive in time?

Suggested Activities

Choose one of Emerson's statements and write a paper supporting or rejecting it.

Have a panel read "Nature" and discuss it as the "bible" of the transcendentalists.

Contrast Emerson's view of nature with Crane's belief in the hostility of nature.

Explore the life of Emerson and discuss the correlation of his life and works.

In a general discussion or in an essay, summarize the attributes or characteristics that exemplify self-reliance and consider their relevance to the present time.

Compare and contrast Benjamin Franklin's approach to self-reliance with that of Emerson.

Consider in what manner Emerson surmounted the problems of his society and achieved a personal dignity.

Vocabulary

ephemera
ephemeral
expediency
expiation
Lethe
magnanimity
mendicant
obsequious
ostentation
parallax
petulance
solstice
sycophantic

AMERICAN ESSAYS

Walden and "Civil Disobedience"

Behavioral Objectives

Using information from independent research and/or class discussion, the student will define in a few sentences the term *transcendentalism*; then, in a multi-paragraph theme, will infer the meaning of American transcendentalism as expressed in the writings of Ralph Waldo Emerson and Henry David Thoreau and support his inferences by reference to specific passages or statements from these writings.

Using information from independent research and/or class discussion, and having read selected writings of Thoreau, the student will explain Thoreau's expression of his doctrine of simplicity by stating examples from his life and by citing specific passages or statements from his writings.

After reading selected essays from *Walden*, the student will point out at least three examples each of (1) Thoreau's imagery and metaphorical language, (2) his humor, and (3) his distinctive sentence structure.

Given Thoreau's political philosophy of the individual conscience as the only true criterion of what is politically right and just, the student will state and defend three or more predictions of the possible consequences of individuals following this philosophy.

Using information from independent research and/or class discussion, the student will explain in a multi-paragraph theme the social and political background for Thoreau's writing of "Civil Disobedience" and state and support a personal evaluation of the relevance of Thoreau's political philosophy, as expressed in this essay, for his own times and for our day.

Textbook

Thoreau, Henry David. *Walden and Civil Disobedience.*

Other Sources

Hicks, John H. ed. *Thoreau In Our Season.*
Matthiessen, F. O. *American Renaissance*, pp. 77-175.
Sherman, Paul, ed. *Thoreau* (Philip Booth's "Letter from a Distant Land" and critical essays).
Spiller, Robert E., ed. *Literary History of the United States*, pp. 388-415.
Wilson, Edmond, ed. *The Shock of Recognition, Vol. I.*

Background Study

Research biographical data on Henry David Thoreau.

Read Thomas Paine's essays, "The Crisis" and "Common Sense," for comparison with work of Thoreau.

Study the background for Thoreau's writing of "Civil Disobedience."

Ideas for Development

Discuss Thoreau's view of man's return to nature as a means of self-emancipation and self-discovery rather than as an abdication from society.

Point out examples of Thoreau's imagery and metaphorical language, his humor, and his sentence structure in selected essays from *Walden*.

Consider the fact that Thoreau would not permit his conscience to be burdened with the responsibility of conducting himself according to standards that were not his; is this the basis of all nonconformity?

Discuss Thoreau's political philosophy that is based on the theoretical premise of individual conscience as the only true criterion of what is politically right and just; consider the practicality of this tenet.

Discuss these statements from "Civil Disobedience":

"Law never made men a whit or more just: and, by means of their respect for it, even the well-disposed are daily made the agents of injustice." (p. 236)

"If a plant cannot live according to its nature, it dies; and so a man." (p. 249)

"After all, the practical reason why, when the power is once in the hands of the people, a majority are permitted, and for a long period continue, to rule, is not because this seems fairest to the minority, but because they are physically the strongest." (p. 236)

"He who gives himself entirely to his fellowmen appears to them useless and selfish; but he who gives himself partially to them is pronounced a benefactor and philanthropist." (p. 240)

"A wise man will not leave the right voting to the mercy of chance, nor wish it to prevail through the power of the majority. There is but little virtue in the action of masses of men." (p. 240)

"It is not a man's duty, as a matter of course, to devote himself to the eradication of any, even the most enormous wrongs; he may still properly have other concerns to engage him; but it is his duty, at least, to wash his hands of it, and, if he gives no thought longer, not to give it practically his support." (p. 241)

" . . . any man more right than his neighbors constitutes a majority of one already." (p. 244)

Suggested Activities

Write an essay on some aspect of nature in the imaginative style and form used by Thoreau in *Walden*.

Research Gandhi's use of "Civil Disobedience" as a source of his passive resistance; present the findings in a short paper or in class discussion.

Research the concept of nonviolent resistance as developed by Martin Luther King, Jr.; write a paper of comparison and contrast based on the views of Henry David Thoreau and Martin Luther King, Jr.

Assign the poem, *Letter from a Distant Land* by Phillip Booth; have a student read it to the class.

Research the activities of various peace groups that follow the concept of nonviolent resistance; compare the views and activities of these peace groups with the views of Thoreau about the Mexican War. Present the findings in a short essay or in a panel discussion.

Write a short essay comparing the political essays of Thomas Paine with those of Henry David Thoreau.

COMPOSITION AND RHETORIC

The Elements of Style

Behavioral Objectives

Using *The Elements of Style*, the student will define the basic rules of English usage, composition, and style.

After studying *The Elements of Style*, the student will write an essay on a given topic which applies these principles to achieve a concise and vigorous form of writing (i.e., an essay which is characterized by organization, clarify, and originality).

Using an essay he has written, the student will analyze diction, syntax, and rhetoric and suggest at least one revision that will achieve greater clarity and/or brevity.

Textbook

Strunk, William, Jr., and White, E. B. *The Elements of Style.*

Other Sources

Kann, Thomas S., and Peters, Leonard J. *A Practical Rhetoric of Expository Prose.*

Ideas for Development

Study this unit as an entity; however, continue to incorporate the elements of this study in literature units throughout the year.

Review briefly the following:

Semantics:	Denotation versus connotation Analysis of the sounds of words, as they create rhythm within the sentence unit.
Syntax:	Sentence structure and types

Discuss and clarify each of the "Elementary Rules of Usage" and "Elementary Principles of Composition" from The Elements of Style. Emphasize a positive approach toward the application of the rules and principles.

Consider additions to the chapters, "A Few Matters of Form" and "Words and Expressions Commonly Misused."

The essence of Strunk's advice is that writing should have clarity; consider the various admonitions made by Strunk in his chapter, "An Approach to Style."

Review figures of speech and rhetorical devices used by writers in the development of style. The following list should be considered a guide to which others may be added:

Climax
Anticlimax
Antithesis
Repetition (intentional)
Chiasmus
Epithet
Hyperbola
Synecdoche
Oxymorom
Rhetorical question
Understatement (litotes)
Metonomy
Historical present
Inversion
Pivotal expression

Suggested Activities

Analyze selected passages of great writers for their various qualities, effects, and devices.

Paraphrase the particular styles of chosen writers; the choice should be made on the basis of variety to provide experience in different styles (e.g., formal, informal, humorous, satirical, and serious).

Research the characteristics which give distinction to the style of outstanding novelists; this can be done as a paper or as an oral presentation with demonstrations.

Contrast the techniques used by various writers according to the purpose for which they wrote.

Compare poetic diction with prose diction.

Select recordings of famous speeches and analyze the various techniques and devices. (The instructor should give the background of the speech.)

Evaluate all written work on the following bases:

Neatness and mechanical perfection
Clarity and depth of thought
Understanding of the form employed
Rhetorical force
Organization of materials
Originality
Evidence of individual progress
Overall effectiveness

AMERICAN NOVEL

The Great Gatsby

Behavioral Objectives

Using information from independent research and/or class discussion, the student will support or refute the following statement with specific evidence regarding the life style (especially of the high society) of the period: In the period called "Jazz Age" or "Roaring Twenties," people lived a fast-paced yet terribly insecure life.

After studying *The Great Gatsby* and selected writings about F. Scott Fitzgerald, the student will write a multi-paragraph theme, citing evidence from the novel and the writings to substantiate this statement: Fitzgerald was one who recognized the dangers and values of his time yet succumbed to the lure of wealth.

Textbook

Fitzgerald, F. Scott. *The Great Gatsby*.

Other Sources

Cowley, Malcolm. *Three Novels of F. Scott Fitzgerald.*
Mizener, Arthur, ed. *F. Scott Fitzgerald.*
Shain, Charles E. "F. Scott Fitzgerald." *Seven Modern American Novelists.* Edited by William O'Connor.
Turnbull, Andrew. *Scott Fitzgerald.*
Wilson, Edmond. *Shores of Light.*

Background Study

Research biographical data on F. Scott Fitzgerald.

Review and characterize, in general, the period called "The Jazz Age" or "The Roaring Twenties." Emphasize the life style of "high society" of the period.

Ideas for Development

Fitzgerald sees the American aristocracy which can never be reached by money alone. How is this shown in the characters of the women? In the contrast between Tom Buchanan and Jay Gatsby?

What advantage is there to his using a spectator to tell this story rather than one of the main characters?

When the reader is first introduced to the main characters, how does Fitzgerald impress upon him the individual and the symbol each represents? (e.g. Gatsby looking at the stars which cannot be reached; Tom Buchanan and his talking of caste; Daisy and Jordan appearing as two young women both dressed in white "bouyed up as though upon an anchored ballon")

Consider how Fitzgerald uses symbols: the East and the West, various colors, the automobiles, the seasons of the year and recurrent motifs: houses, money, and social status to develop his general criticism of American culture of the period.

Contrast the following:

Gatsby's obsession with his house and material possessions with Tom's proud but careless attitude.

Daisy's ease with wealth with Mrs. Wilson's striving to emulate her conception of wealth.

The emptiness of Gatsby's life of make-believe with the shallowness of the Buchanans.

Why is death not as tragic an end for Gatsby as life would have been?

Consider Fitzgerald's style: organization, descriptive passages, dialogue, contrasts, flashbacks, and narration versus action.

Suggested Activities

Conduct a panel discussion of the life of F. Scott Fitzgerald as it is reflected in his novel.

From the first, Gatsby is shown as not belonging. In the first chapter the reader is told that he lives in a house that is "a factual imitation" (p. 5), but he is also told that "Gatsby turned out all right in the end." (p. 2) In an essay discuss how Fitzgerald substantiates both of these views through the use of conversation, material objects, and events.

Vocabulary

Jazz Age
Lost Generation
Naturalism
Romanticism

AMERICAN POETRY

Sound and Sense: An Introduction to Poetry

Behavioral Objective

Given selected poems, and having studied *Sound and Sense: An Introduction to Poetry*, the student will distinguish bad, good and great poetry by evaluating each poem according to the following criteria: (1) What is the central purpose? (2) How fully has this purpose been accomplished? and (3) How important is this purpose?

Textbooks

Perrine, Laurence. *Sound and Sense: An Introduction to Poetry*, chs. 10-15.
Williams, Oscar, ed. *The New Pocket Anthology of American Verse.*

Ideas for Development

Musical Devices

Discuss the "two broad ways" through which the poet achieves musical quality.

Consider the effectiveness of repetition in poetry.

Examine the use of alliteration, assonance, and consonance in poetry.

Define *masculine rime, feminine rime* and *approximate rime.*

Rhythm and Meter

Prove that rhythmical language has a strong appeal.

Distinguish between metrical and nonmetrical language.

Become knowledgeable with the following terminology: *accent, stress, duration, pitch,* and *juncture.*

Be able to recognize the four basic meters: iambic, trochaic, anapestic, and dactylic.

Observe basic metrical units: the foot, the line, and the stanza.

Discuss the statement: "Scansion is incapable of dealing with the subtlest rhythmical effects in poetry."

What are the differences between expected rhythm and heard rhythm?

In what ways can a poet introduce variation of meter?

Analyze the author's definition of free verse.

Sound and Meaning

How do rhythm and sound cooperate to produce the music of poetry?

What is the difference between the function of poetry and music?

Study the effectiveness of onomatopoetic words and phonetic intensives.

Discuss the four ways that a poet may fit sound to sense.

Pattern

Discuss the author's statement that "Art, ultimately, is organization."

Point out the differences among continuous form, stanzaic form, and fixed form.

Define *sonnet*.

How does the Petrarchan sonnet differ from the Shakespearean?

Bad Poetry and Good

Discuss the author's statement that the student should never evaluate a poem before it is understood.

Why are the following questions essential to the understanding of a poem:

What is the central purpose?

How fully has this purpose been accomplished?

How important is this purpose?

What does the author mean when he says that for a poem to have true excellence, it must in sense be "new"?

Why is sentimentality a bad characteristic of poetry?

What are the flaws in rhetorical poetry and didactic poetry?

Suggested Activities

Work out the rime scheme, also pointing out alliteration, assonance, and consonance in "That Night When Joy Began" by W. H. Auden, p. 181.

Show how the poet Algernon Swinburne integrates the present, past, and future in "A Forsaken Garden." p. 185.

Show how the repetitive devices in "I Hear An Army" by James Joyce, p. 188, enhance the meaning of the poem.

Point out the metrical variations of "If Everything Happens That Can't Be Done" by e. e. cummings, p. 206.

Memorize S. T. Coleridge's poem "Metrical Feet," p. 215.

Make a list of euphonious and cacophonous words.

Interpret Pope's quotation:

> " 'Tis not . . . enough no harshness gives offense,
> The sound must seem an echo to the sense"

Answer question 4 on p. 229 (an analysis of Emily Dickinson's "I Like to See It Lap the Miles").

Examine the interlocking patterns of "The Greedy the People" by e. e. cummings; then answer questions 1, 2, and 3 on pp. 238-239.

Read the explanation and example of the haiku, p. 256; compose an original haiku.

AMERICAN POETRY

Selected Poems by Walt Whitman

Behavioral Objectives

After studying selected poems by Walt Whitman and writings about Whitman, the student will state at least three reasons why Whitman may be considered a poetic giant of American literature.

After studying selected poems by Walt Whitman, the student will discuss three or more passages or lines from the poems which convey Whitman's passionate faith in the common man and/or his metaphor of himself as a universal symbol of all humanity.

Textbook

Williams, Oscar, ed. *The New Pocket Anthology of American Verse.*
Selections by Walt Whitman:
"I Celebrate Myself"
"Animals"
"My Barbaric Yawp"
"Grass"
"Out of the Cradle Endlessly Rocking"
"Song of the Open Road"
"To a Stranger"

Other Sources

Allen, Gay Wilson, and Davis, Charles T. *Walt Whitman.*
Duffy, Geoffrey. *Whitman.*
Matthiessen, F. O. *American Renaissance,* pp. 517-625.
Miller, James E. *Walt Whitman.*
Pearce, Roy H., ed. *Whitman.*
Spiller, Robert E., ed. *Literary History of the United States,* pp. 472-498.

Background Study

Research biographical data on Walt Whitman.

Research the various influences upon Whitman's development as a poet.

Ideas for Development

View films or filmstrip to stimulate discussion of biographical data on Whitman. Emphasize the various experiences and influences of Whitman's life that motivated his development of new poetry that was distinctly American.

Consider Whitman's wide range and frankness of subject matter which he considered appropriate for poetry.

Consider Whitman's development and appropriateness of free verse forms as applied to specific poems.

Discuss Whitman's variety and vigor of diction and his creation of new words.

Discuss the universality of his poetry as an experience that is broadly representative of all humanity.

Consider Whitman's view of man's destiny as an intricate relationship between man and nature in the cosmic scheme of the universe.

Discuss Whitman's use of recurring images (e.g., grass, birds, celestial bodies, trees, the city, the sea, and the open road) and how they symbolize in various poems his universal themes of love, loss, death, and dedication.

Scan lines of several poems to determine the dominant pattern. Show that the rhythm used by Whitman was suited to his poetry.

Suggested Activities

Choose specific poems from those in this unit and research the analyses of them by recognized critics; research the longer poems with several students and present a panel discussion. The discussion should be concluded by a subjective interpretation with class discussion.

Write a poem using Whitman's criteria that poetry should be unemcumbered by conventional forms and that poetry should be an expression of an every day experience.

AMERICAN POETRY

Selected Poems by Carl Sandburg

Behavioral Objectives

Given selected poems by Walt Whitman and by Carl Sandburg, the student will infer and support by reference to specific passages or lines from the poem the influence of Whitman upon Sandburg's poetic forms and diction.

Given selected poems by Carl Sandburg, the student will cite for each of the following, specific passages or lines which convey the stated idea: (1) Sandburg's vision of America and the common people, (2) his projection of the Midwest as the setting and idiom in his poetry (3) his emphasis on man as a social being; and (4) his versatility as a writer and literary personality.

Textbook

Williams, Oscar, ed. *The New Pocket Anthology of American Verse.*
Selections by Carl Sandburg:
"The People Will Live On"
"Chicago"
"Buttons"

Aloian, David, ed. *Poems and Poets.*
Selection by Carl Sandburg:
"Cool Tombs"

Other Sources

Crowder, Richard. *Carl Sandburg.*
Durnell, Hazel B. *The America of Carl Sandburg.*
Spiller, Robert E., ed. *Literary History of the United States,* pp. 1181-1184.

Background Study

Research biographical data on Carl Sandburg.

Ideas for Development

Consider Sandburg's use of free rhythms and his choice of strong virile diction to depict his concept of the common man.

Discuss his belief in the high value of the common man with emphasis upon man's role in society.

Point out examples of Sandburg's emphasis of the Midwest as the pulsebeat of America.

Discuss the anger, tenderness, and irony that is evident in Sandburg's vision of America.

Consider the catalogue method that Sandburg used in his poetry, especially *The People, Yes.*

Suggested Activities

Read *The People, Yes* and participate in a panel discussion of Sandburg's thesis that the dream of equity for the common man will eventually triumph.

Discuss Sandburg's profound concept of human nature as revealed in his several poems, especially "Chicago" and "Buttons."

In an essay, discuss a comparison and contrast of Whitman's and Sandburg's view of man as revealed in their poetry.

AMERICAN POETRY

Selected Poems by Emily Dickinson

Behavioral Objective

Given selected poems of Emily Dickinson's, the student will cite example passages or lines from the poems and determine the purpose and/or effect of each of the following characteristics of her poetry: (1) the rich imagination and intensity of her view of life; (2) the terseness and brevity of her poetry; (3) her independence of craftsmanship in development of verse forms; (4) her eccentric punctuation; and (5) the universality of her poetry.

Textbook

Williams, Oscar, ed. *The New Pocket Anthology of American Verse.*
Selections by Emily Dickinson:

"My Life Closed Twice Before Its Close"
"I Never Saw a Moor"
"Because I Could Not Stop for Death"
"After Great Pain a Formal Feeling Comes"
"The Bustle in the House"
"It Was Not Death, for I Stood Up"

Other Sources

Sewall, Richard B., ed. *Emily Dickinson.*
Spiller, Robert E., ed. *Literary History of the United States,* pp. 907-916.

Background Study

Research biographical data on Emily Dickinson.

Research the new views of Emily Dickinson's poetry that have developed a new awareness of her stature as a poet.

Ideas for Development

Discuss her use of the familiar and personal to communicate her experiences into universal perceptions.

Point out examples of unusual imagery and metaphorical language by which she turns abstractions into sensual images.

Discuss the variations in tone in the selected poems.

Suggested Activities

Consider a theme that is dominant in several of Miss Dickinson's poems. In a panel discussion or in an essay, compare and contrast the various ways by which she examines and develops it in language and punctuation.

In an essay, discuss the similarities and contrasts between the poetry of Walt Whitman and Emily Dickinson. Consider their subject matter, imagery, and style.

AMERICAN POETRY

Selections by Robert Frost

Behavioral Objectives

Having studied selected poems of Robert Frost's and writings about Frost, the student will cite evidence from these sources which (1) identifies Frost as a regional, pastoral poet of the New England countryside and idiom; (2) exemplifies Frost's natural symbolism by which he sees in common things uncommon meanings; and (3) indicates that Frost was atypical of his contemporaries.

Having studied selected poems of Robert Frost's, the student, in a multi-paragraph paper, will trace and develop one of Frost's major themes concerning the conflicts faced by modern man (e.g., alienation, doubt, isolation, decision, decay) noting examples of his poems which convey the chosen theme and describing the effect or message in the poetic devices (e.g., general pattern, imagery, diction, tone) which Frost uses in each poem cited.

Textbook

Williams, Oscar, ed. *The New Anthology of American Verse.*
Selections by Robert Frost:
"Fire and Ice"
"Acquainted with the Night"
"A Record Stride"
"Mending Wall"
"The Road Not Taken"
"The Most of It"
"To Earthward"
"Stopping by Woods on a Snowy Evening"
"Directive"

Other Sources

Cox, James M. *Robert Frost.*
Gerber, Philip L. *Robert Frost.*
Spiller, Robert E., ed. *Literary History of the United States,* pp. 1189-1196.
Squires, Radcliffe. *The Major Themes of Robert Frost.*

Background Study

Research biographical data on Robert Frost.

Ideas for Development

Discuss examples of poetic devices and imagery, based on sensory experience, employed by Frost in the development of his poetry.

Discuss the various themes found in Frost's poetry through which he extends the regional or personal experience into universality.

Point out examples of Frost's "own kind of blank verse."

Consider the general pattern of most of Frost's poems. First, he develops an experience in an extended metaphor or symbol; then he draws a moral in which he makes an observation about life.

Suggested Activities

In an essay, trace and develop an idea that dominates several of Frost's poems (e.g., alienation, doubt, isolation, decision, or decay). In the essay, consider the general pattern, metaphorical images, diction, and tone.

Frost said that a poem should be "clarification of life"; in an essay, explain what Frost meant and exemplify your discussion by one or more of Frost's poems.

In a group discussion, compare and contrast the sophisticated, urbane poetry of Eliot with the simple, idiomatic poetry of Frost. Consider the theme, poetic patterns, imagery, allusions, and tone.

Frost believed that a poem must be able to establish a basic correspondence between the writer and the reader. In group discussion, consider if Frost is able to do this in several of the selected poems.

Have a student research and discuss the circumstances of Frost's reciting the poem, "The Gift Outright," at the Kennedy Inauguration. Listen to a recording or have a student read the poem. What does the poet mean by "the gift outright"? What does he imply that Americans should continue to do?

AMERICAN NOVEL

An American Tragedy

Behavioral Objectives

Given samples of contemporary advertisements, the student will state and support an inference as to the popular criteria for measuring human success or failure as expressed in the advertisements (e.g., success lies in the things one has rather than in the person one is).

Given information on nineteenth-century mechanistic theories in biological and social sciences, after having studied *An American Tragedy*, the student will cite specific passages or statements in the novel which show the influence of these theories on Dreiser's writings of an anthropomorphic society and on his theme of *naturalism* (i.e., the belief that man is shaped by hereditary and environmental forces beyond his control); then will discuss in an essay three or more reasons why he agrees or does not agree with Dreiser's philosophy.

After studying *An American Tragedy*, the student will express his personal life-values and his reasons for holding these values by developing a multi-paragraph theme supporting or refuting the following statement: A human being has dignity and worth even in a world where man's strength is constantly consumed in the struggle for survival.

Textbook

Dreiser, Theodore. *An American Tragedy*.

Other Sources

Benét, William Rose. *The Reader's Encyclopedia.*
Canby, Henry Seidel. *American Estimates.*
Commager, Henry Steele. *The American Mind.*
Drake, William D. *American Criticism.*
Gerber, Philip L. *Theodore Dreiser.*
Hopper, Stanley Romaine. *Spiritual Problems in Contemporary Literature.*
Shapiro, Charles. *Theodore Dreiser: Our Bitter Patriot.*
Van Doren, Carl. *The American Novel.*

Background Study

Research biographical data on Theodore Dreiser.

Review the literary movements of late nineteenth century and early twentieth: realism and naturalism.

Ideas for Development

In what ways does *An American Tragedy* suggest the pressure and force of modern industrial society?

What are the symbols for man's self-alienation in a society insensitive to the individual and in a universe wholly indifferent to him?

As a writer, Dreiser was committed to the theme of *naturalism*: the belief that man is shaped by hereditary and environmental forces beyond his control, or more specifically, that man's inner sense of willing toward a good or toward an evil is merely an illusion. How is this vision of life exemplified in *An American Tragedy*?

What is the nature of responsibility in this world where all seems to conspire in evil? (At his trial Clyde Griffiths is persuaded to testify to a lie in order to establish the truth.)

How does the murder of Roberta two-thirds of the way through the novel deepen the thematic continuity by showing the forces triggered into action by this death? How does Dreiser show the relation of individual fate to social forces?

Interpret the meaning of the title, *An American Tragedy*; What is the specific connotation of the word **tragedy** as used by Dreiser?

What is the view of the various strata of society as developed in the three books? What contrasts does Dreiser use to exemplify these various levels?

Compare and contrast Dreiser's development of the two Griffiths' families; why can it be said, "neither family functions as an effective unit"?

What contradictory elements in Clyde's character precipitate the tragedy? How are these developed in each of the three books?

What is the irony of Clyde's position following the murder and trial? For example: Prosecutor Mason, the attitude of society, the double standard of justice, religion, and the final judgment.

Suggested Activities

In an essay trace the theme of evolution in *An American Tragedy*; show how Dreiser treats his society as a natural growth and treats man as an evolving organism caught up in the pressures of his society.

Explain how Dreiser in *An American Tragedy* attempts to create a sense of the material structure of modern life in much the same way that Eliot does in "The Hollow Men." Develop in an essay or by panel discussion.

In an essay compare the realism of Dreiser to that expressed in the paintings of American artist Edward Hopper.

From his writings, give evidence (in an essay) of Dreiser's use of his own family in historic or histrionic roles.

In a composition compare the characters of Clyde Griffiths and Jay Gatsby.

In an essay compare the literary style of F. Scott Fitzgerald with Theodore Dreiser's.

Vocabulary

Book One

adjurations
anomalies
askance
asseverated
climatically
correlated
cursorily
diaphanously
effacing
emasculate
esthetic
furtively
gauche
illicit
inveigle
lethargic
macerating
maxims
mollify
munificent
nondescript
palaver
pervert
propitiatory
quintessence
redolent
sycophant
syphons
titillated
urchins
vagrom

Book Two

abashed
acquiesce
alleviate
camaraderie
centrifugal
clandestine
cogitating
decorum
dereliction
eccentric
effrontery
enigmatically
epitome
evasive
flagellated
gamboling
gaunt
importune
incisive
insidious
insolence
interloper
jeopardize
languorous
malleable
menial
piquant
poignant
privation
restitution
sonorous
staccato
stigma
suavity
subterfuge
succinct
telepathic
tinctured
touted
trysting
unobtrusive

Book Three

ameliorate
aperture
atrocious
cataleptic
cryptic
demented
dictum
disheveled
evinced
extenuating
immured
incarceration
lecherous
ludicrous
mitigating
ribald
sinister
sublimated
vehemently

NONPRINT MEDIA

Films

The following film is available from the Jefferson County Book and Film Depository:

923.273
Fra — *Benjamin Franklin* (Great Men and Women Series). Encyclopaedia Britannica Films, 1949. 16mm. Black and white. Sound.

The following films are available from the Louisville Free Public Library Audio-visual Department:

3-163 — *Conversation with Carl Sandburg*. Encyclopaedia Britannica Films, n.d. 30 min. Black and white. Sound.

3-166 — *A Conversation with Robert Frost*. Encyclopaedia Britannica Films, n.d. 30 min. Black and white. Sound.

4-46 and 4-47 — *The Golden Twenties*. McGraw-Hill Films, n.d. 68 min. Black and white. Sound.

2-648 — *Walt Whitman's Leaves of Grass*. Line Films, n.d. 21 min. Color. Sound.

2-655 — *Walt Whitman's Western Journey*. Line Films, n.d. 15 min. Color. Sound.

3-481 and 3-482 — *The World of Carl Sandburg*. McGraw-Hill Textfilms, n.d. 59 min. Black and white. Sound.

Filmstrips

American Poets. Encyclopaedia Britannica Educational Corp., 1954. Color. Series no. 8020.
"Emily Dickinson"
"Walt Whitman"

Benjamin Franklin of Old Philadelphia (Landmark Book Series). Enrichment Materials, Inc., 1956. Color. EFL8.

The Modern Period (An Audio Visual History of American Literature Series). Educational Audio Visual, Inc., 1967. Color. Sound. 95RF877.

New Freedom and World War I (1913-1918) (Development of the American Republic–The Modern American Republic, 1900-Present Day). Society for Visual Education, Inc., 1960. Color. 367-14.

The Revolutionary Period (An Audio Visual History of American Literature Series). Educational Audio Visual, Inc., 1967. Color. Sound. 95RF877.

The Roaring Twenties (American History: Set 4). McGraw-Hill Textfilms, 1962. Color. 405641.

The Romantic Period (An Audio Visual History of American Literature Series). Educational Audio Visual, Inc., 1967. Color. Sound. 95RF877.

Transcendentalism (An Audio Visual History of American Literature Series). Educational Audio Visual, Inc., 1967. Color. Sound. 95RF877.

Recordings

Ayres, Lew. *The Basic Writings of Ralph Waldo Emerson.* Audio Book Co., n.d.

Carl Sandburg Reading His Poetry. Caedmon Records, n.d. TC1150.

Lemisch, L. J. *Excerpts from Benjamin Franklin's Autobiography.* Folkways/Scholastic Records, n.d. 9771.

Poems and Letters of Emily Dickinson. Educo Services, n.d.

The Poems of Emily Dickinson. Educo Services, n.d.

Poems of Robert Frost. Educo Services, n.d.

Readings from Walt Whitman. Folkways/Scholastic Records, n.d. 9750.

Robert Frost Reads His Poetry. Educo Services, n.d.

Scourby, Alexander. *Adventures in American Literature: Selections from the Writings of Ralph Waldo Emerson* (Laureate Edition). Harcourt, Brace & World, Inc., n.d.

Speaight, Robert. *T. S. Eliot: The Waste Land and Other Poems.* Spoken Arts, Inc., n.d.

Walden: Henry David Thoreau. Spoken Arts, n.d. 832.

Walt Whitman: From Leaves of Grass. Educo Services, n.d.

Whitman's Leaves of Grass. Vol. I and II. Eye Gate House, Inc., n.d.

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Dante, Alighieri. *Inferno.* Translated by T. G. Bergin. New York: Appleton-Century-Crofts, Inc., n.d.

Drake, William D. *American Criticism.* New York: Harcourt, Brace, & Co., 1926.

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Emerson, Ralph Waldo. *The Selected Writings of Ralph Waldo Emerson.* Edited by Brooks Atkinson. Westminster, Md.: Modern Library, Inc., n.d.

Fitzgerald, F. Scott. *The Great Gatsby.* The Scribner Library. New York: Charles Scribner's Sons, 1953.

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Gabriel, Ralph H. *The Course of American Democratic Thought*. New York: Ronald Press Company, 1956.

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Konvitz, Milton R., and Whicher, Stephen E., eds. *Emerson*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1962.

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Miller, James E. *Walt Whitman*. New York: Twayne Publishers, Inc., 1962.

Miller, Perry. *The American Transcendentalists: Their Prose and Poetry*. New York: Doubleday & Company, Inc., 1957.

Mizener, Arthur, ed. *F. Scott Fitzgerald*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1963.

_____. *The Far Side of Paradise*. Boston: Houghton Mifflin Co., 1951.

O'Connor, William, ed. *Seven Modern American Novelists*. Minneapolis: University of Minnesota Press, 1959.

Paine, Thomas. *Common Sense and Other Political Writings*. Edited by Nelson F. Adkins. Indianapolis: Bobbs-Merrill Company, Inc., 1953.

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Pearce, Roy H., ed. *Whitman*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1962.

Perrine, Laurence. *Sound and Sense: An Introduction to Poetry*. 3rd ed. New York: Harcourt, Brace, & World, Inc., 1969.

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Turnbull, Andrew. *Scott Fitzgerald.* New York: Charles Scribner's Sons, 1962.

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Westbrook, Max., ed. *The Modern American Novel.* Westminster, Md.: Random House, Inc., 1966.

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Wilson, Edmond. *Shores of Light.* New York: Vantage Press, Inc., 1952.

Wilson, Edmond, ed. *The Shock of Recognition.* Vol. I. New York: Grosset & Dunlap, Inc., 1955.

ENGLISH 492–ADVANCE PROGRAM
MAN'S STRUGGLE AGAINST THE FORCES WITHIN HIMSELF

Course Description

Students electing Advance English 492 view man in his never-ending struggle against emotive forces within himself; desire, ambition, fear, hate, and love which keep him constantly in conflict. The course contains a poetry unit with emphasis on twentieth-century American poets, a study of the drama, the novelette, and the novel. Each selection studied portrays man in conflict with the inner man to develop the course theme **Man's Struggle Against the Forces Within Himself**. The course includes composition activities and a research paper.

Prerequisite

English 491; eligiblity for Advance Program and/or teacher recommendation

Suggested Time Schedule

The Research Paper	1 week
American Poetry	2 weeks
The Old Man and the Sea	1 week
The Crucible	2 weeks
The Scarlet Letter	3 weeks
Mourning Becomes Electra	2 weeks
Billy Budd	1 week

General Objectives

Interprets literary selections which portray the inner conflicts in man (e.g., desire, ambition, fear, hate, and love).

Analyzes four major forms of literature: poetry, drama, the novelette, and the novel.

Demonstrates competence in the writing of compositions based upon selected literary works.

Organizes and writes a research paper following the standards given in Skelton's *A Composition Practice Book.*

Behavioral Objectives

After studying the section, "Writing the Research Paper" in *A Composition Practice Book*, the students will write a research paper of at least 2000 words, observing the accepted techniques and format.

After studying the relationship between message and poetic structure, the student will determine the specific elements of sound and structure (e.g., rhythm, meter, form) that he believes most compatible with profound statements and with projection of specific moods (i.e., loneliness, melancholy, jubilance, happiness), and will substantiate his judgments through explanation and examples from poems studied in class.

Using information from class study of poetry as a genre and of selected poems, the student will write a multi-paragraph theme based on the following thesis and supported by references to specific poems: The essence of poetry lies in the intensification of thought, idea, and emotion.

Given the terms: *figurative language*, *musical devices*, and *poetic forms*, the student will write a brief definition, and state at least three examples from poetry studied in class, for each of these poetic techniques and devices.

Having studied various poetic forms, the student will develop one single idea in each of three verse forms (i.e., blank verse, free verse, traditional verse form); then, will write a short paper comparing the three forms as to the strengths and weaknesses of each form for communicating the idea, and the particular form which seemed to require the most effort to write.

After studying a variety of American poetry, the student will write a multi-paragraph paper citing and interpreting references in the works of three or more poets to the following theme: Man constantly struggles to understand the contradicting forces within himself and to overcome those which lessen his essential dignity.

After studying *The Old Man and the Sea*, the student will develop, through references to specific statements or passages from the novel, a multi-paragraph paper on the following thesis: Great literature can develop the most universal themes through the use of the simplest material.

After studying *The Old Man and the Sea*, the student will cite and briefly discuss at least two examples each of *images*, *symbols*, and *archetypal patterns* in the novel.

After studying *The Old Man and the Sea*, the student will write an original short story employing Hemingway's "iceberg principle."

After studying *The Crucible* and researching the historical setting of the play, the student will briefly state the Puritan beliefs which direct the religious leaders in the play, and, in a multi-paragraph essay discuss, by citing references from the play and from analogous modern situations, how the exaggeration or perversion of principles causes man to inflict inhumanities and injustices upon his fellow man.

After studying *The Crucible* and researching the historical setting of the play, the student will state at least one similarity and one difference between the events surrounding the Salem witch trials and similar occurrences of later times (e.g., the McCarthy investigations).

Using information from independent research and/or class discussion, the student will briefly summarize at least three examples from historical or contemporary times when fear and emotional upheaval has caused people to respond with mass hysteria and unjust persecution of their fellow humans.

After studying *The Crucible*, the student will explain in a multi-paragraph theme how the tone of the play is established through the following dramatic externals: stage effects, lighting, sound, act and scene divisions.

Given the statement: One of Hawthorne's greatest strengths is his ability to capsule psychological truth in memorable passages, the student will locate one of these "capsules" in *The Scarlet Letter* and, in a multi-paragraph theme, will analyze it from the standpoint of its timelessness.

After studying *The Scarlet Letter*, the student will illustrate the contemporary relevance and poignancy of the central theme by using the diagramming method to plot, in skeleton form, a modern-day novel on the same theme.

After studying *The Scarlet Letter*, the student will distinguish in a multi-paragraph essay the specific aspects of this novel which meet the criteria for a classic (i.e., universal theme, artistry, superb characterization, and timeless examination of human truths).

After studying *Mourning Becomes Electra* and selected Greek dramas, the student will write a comparative analysis of the treatments of the House of Atreus theme by the Greek dramatists, Euripedes, Sophocles, and Aeschylus and by O'Neill.

Using information from independent research and/or class discussion, the student will write summary statements of the aims of Greek theater and those of modern theater, distinguishing at least one similarity and one difference between the two.

After studying *Billy Budd*, the student will identify and give examples for three or more characteristics of Melville's style of writing (e.g., use of allusions, word choice, syntax, symbols).

After studying *Billy Budd*, the student will analyze, through reference to specific passages in the novel, Melville's treatment of the "fall of man" theme.

After studying *Billy Budd*, the student will define the conflict between good and evil presented in the novel, and in a multi-paragraph paper, will discuss the universality of this theme.

THE RESEARCH PAPER*

Behavioral Objective

After studying the section, "Writing the Research Paper" in *A Composition Practice Book*, the student will write a research paper of at least 2000 words, observing the accepted techniques and format.

Textbook

Skelton, Zan L., Jr. *A Composition Practice Book.*

Other Sources

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations.*

Background Study

The Research Paper should be assigned and discussed during the first days of the course. Guidance and further discussion continues at intervals throughout the quarter.

Ideas for Development

Discuss the research paper as an in-depth study of an American writer, of a particular work or works, or of some facet of communication media that have influenced American culture. (See Appendix A for a list of suggested topics. These are to be used by the teacher as suggestions. A student may write on any topic with teacher approval.)

Consider the following immediate steps in the writing of a research paper:

Selection and limitation of the topic
Preparation of a working bibliography
Preparation of a preliminary outline
Reading and taking notes

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*The individual teacher may use his discretion in determining the length of time allowed for the research paper and the amount of class time permitted for library research. Also, a rapid review of rules of punctuation and basic sentence structure may be necessary.

Become familiar with the various resources: card catalog, encyclopedias, periodical indices, vertical file, and other reference materials that will be helpful in selection of the topic and in the preparation of the bibliography

Observe the proper method for preparation of the bibliography according to the type of source (e.g., book, pamphlet, periodical, newspaper, encyclopedia)

Formulate a preliminary outline as a guide for development and limitation of research

Discuss the need for care in note taking:

Selection and paraphrasing of material
Identification of source and page number
Correctness of direct quotations

Confer on progress and problems at intervals during the research

Include in the writing of the first draft:

Thesis statement
Divisions of the paper
Use of footnotes for direct quotations, for paraphrasing that should be acknowledged, for opinions of a writer

Observe proper format for the final draft: title page, table of contents, spacing, indention, pagination, footnote form, long quotations, and bibliography

AMERICAN POETRY

Behavioral Objectives

After studying the relationship between message and poetic structure, the student will determine the specific elements of sound and structure (e.g., rhythm, meter, form) that he believes most compatible with profound statements and with projection of specific moods (i.e., loneliness, melancholy, jubilance, happiness), and will substantiate his judgments through explanation and examples from poems studied in class.

Using information from class study of poetry as a genre and of selected poems, the student will write a multi-paragraph theme based on the following thesis and supported by references to specific poems: The essence of poetry lies in the intensification of thought, idea, and emotion.

Given the terms: *figurative language*, *musical devices*, and *poetic forms*, the student will write a brief definition, and state at least three examples from poetry studied in class, for each of these poetic techniques and devices.

Having studied various poetic forms, the student will develop one single idea in each of three verse forms (i.e., blank verse, free verse, traditional verse form); then, will write a short paper comparing the three forms as to the strengths and weaknesses of each form for communicating the idea, and the particular form which seemed to require the most effort to write.

After studying a variety of American poetry, the student will write a multi-paragraph paper citing and interpreting references in the works of three or more poets to the following theme: Man constantly struggles to understand the contradicting forces within himself and to overcome those which lessen his essential dignity.

Textbook

Williams, Oscar, ed. *The New Pocket Anthology of American Verse.*

Other Sources

Ciardi, John. *How Does A Poem Mean.*
Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms.*
Drew, Elizabeth. *Poetry: A Modern Guide to Its Understanding and Enjoyment.*
Howard, Leon. *Literature and the American Tradition.*
MacLeish, Archibald. *Poetry and Experience.*
Millett, Fred. *Reading Poetry.*
Murray, Gilbert. *The Classical Tradition in Poetry.*
Nyren, Dorothy, ed. *Modern American Literature.*
Walsh, Chad. *Doors into Poetry.*

Ideas for Development

Consider the poems suggested for study in light of the following ideas for development and activities.

Analyze the poem from the standpoint of the symbolic strategy which may have been involved for the poet. Did the poet seem to "rid himself" of the emotion at the completion of the poem? For an understanding of the cathartic effect of writing on the writer, study and discuss Philip Gardner's "Blowing the Gaff,"[1] an excerpt of which is presented here:

Poems are high-jump records, altitudes
I cannot breathe in long; before and after
My life is normal and my muscles twitch.
The fixity of print misleads you.
Poems, the products of my passing moods,
Construct upon the page a world of words
That gesture in a false, eternal present,
–Stone monuments that outlive their subject's death,
Or paper dark with soot, a car's exhaust.

Only in struggling process are they mine;
Finished, their architectural peace is strange
And seems another's work. They need to write,
Probed by the stab of beauty and old loss,
Swells like a boil with pus until the cool
Ordered analysis of words relieves.

The spur is worry, the result is delight
Almost by accident. Our poems differ.
With the last full stop, my feeling's obsolete,
Dated as soon as written. The itch soothed
The poem is no longer mine, but yours,
Lives independent now, vibrates forever
Although my hammer moves to another note.
What's news to you is history to me.

I live on after and outside my book;
My name, conventional sign, does not attach me
Who quit each frame of words soon as it's drawn.
To you, my poems contain me, but I am
A man, who writes, my poems postcards sent
From one day stops on an extended journey.

When this arrives, I shall be somewhere else.

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[1]Philip Gardner, "Blowing the Gaff," in *Best Poems of 1960*, XIII (Solana Beach, Calif.: Borestone Mountain Poetry Awards, 1961), pp. 50-52. Reprinted by permission of the publisher.

In what symbols of the poem are there possible variations in interpretation? Why does the poet not write a foreword explaining his symbolism?

What element or elements in the poem could be termed "universal"?

Has the poet progressed from the personal to the universal (from the specific to the general) or vice versa? Is there another poem on the same theme which employs the opposite progression?

What do the meter, rhyme, and form contribute to the total meaning of the poem and to its ability to communicate? Is there congruity of thought and expression?

What figures of speech illuminate the poem or give it greater beauty?

Is there any particular knowledge needed to understand the allusions of the poem? What purpose does the language of allusion serve (economy of statement; a whole story or experience or emotion conveyed in a single allusion that evokes the desired associations)?

Study the poetic diction, choice of words, and assign to it a suitable epithet (e.g., harsh, sharp, precise, loose, racy, or feminine). How well does the poet pin down his meanings by precision of word choice?

Metaphor and simile are perhaps the most effective figurative devices; does the poem clearly develop a single metaphor–review the conceit–or is there a cataloguing of ideas by the rapid shifting of metaphor? (e.g., compare poetry of Whitman)

The work of many poets is said to be rich in imagery; is this comment appropriate for the particular poet under study? Find specific examples to substantiate opinions.

Which of the poets studied seems most preoccupied with man's struggles to maintain dignity or seek out basic human truth in a perplexing world? Cite examples.

From a study of the relationship between message and poetic form, determine what forms seem most compatible with profound statements; with projection of specific moods (e.g., loneliness, melancholy, jubilance, happiness). What rhythms and meters seem to have greatest adaptability? Which ones are the most limited (e.g., the anapest achieves a light, running effect and is therefore appropriate for the communication of a happy, carefree mood)?

Suggested Activities

Most poets have at least one dominant theme to which they return often for a re-examination and a fresh statement; trace one idea that seems to pervade the work of a specific poet (e.g., death, immortality, the incompatability of man's basic nature to social restructions, loss of freedom through conformity, adoration of nature).

Trace one theme through the work of several poets and compare findings in a well-organized paper; use specific references to give greater substance to statements.

From the work of one or several poets, select fifty lines of poetry that have special meaning for the reader; memorize and present these lines to the class in an oral interpretative reading.

Choose a poem that seems to embody all of the finest poetic qualities; suggestion rather than explanation; word music; poetic diction; figurative language; sincerity of sentiment; and appropriateness of form and substance. Try to paraphrase the poem in a prose style that retains the feel of poetry. (See prose selections from Thomas Wolfe, Joseph Conrad, or other writers who occasionally lapse into poetry in the midst of a prose work.)

Of the poetic forms, which requires the greatest artistry or skill in manipulation? Experiment with a single idea for a few lines of blank verse, free verse, traditional verse form; is the most effective the one that required the most or the least effort in writing?

Two of the most deceptively simple verse forms are Oriental in origin; experiment with the haiku and the cinquain for an exercise in discipline.

Choose student poetry from school literary magazines and analyze the strengths and weaknesses.

Parody is a highly effective vehicle for satire; using as a target some highly respected social practice or human attribute, satirize it in a parody of well-known poem.

Although all poetry is in a sense verse, all verse is not poetry; that is, sometimes it is shallow, false in sentiment, weak in intensification, and given to explanation rather than suggestion. Find some examples of verse that could not be classified as true poetry.

Selected Poets

Stephen Vincent Benét

Points of emphasis: Sincere personal feeling; romantic appeal; readability that has made works popular; and the epic qualities of *John Brown's Body*

Selections for study:
- Teacher selections from *John Brown's Body*
- "The Mountain Whippoorwill"

Edwin Arlington Robinson

Points of emphasis: Sympathy for individual independence in unconventional characters; and ironic twists to simple statements

Selections for study:
- "The Children of the Night"
- "Walt Whitman"
- "Charles Carville's Eyes"
- "Reuben Bright"
- "George Crabbe"
- "Richard Cory"
- "Miniver Cheevy"

Wallace Stevens

Points of emphasis: Fastidious choice of words; oblique approach to subject; concentration on the single experience or emotion in isolation from all others; and ability to move swiftly from the particular to the universal

Selections for study:
- "Of Modern Poetry"
- "Martial Cadenza"
- "Sunday Morning"

William Carlos Williams

Points of emphasis: Clear analyses of the relationships between men and things; frank, laconic treatment of subjects; violation of free verse form

Selections for study:
- "The Forgotten City"
- "Burning the Christmas Greens"
- "Tract"

Elinor Wylie

Points of emphasis: Sharp irony; talent for invective; appropriateness of metaphor; and intense perception that gives rise to her cynicism

Selections for study:
"Hymn to Earth"
"O Virtuous Light"
"Let No Charitable Hope"
"I Hereby Swear to Uphold Your House"
"The Eagle and the Mole"

Ezra Pound

Points of emphasis: Brilliant phrasing; flashes of color and wit; and ability to interpret in retrospect

Selections for study:
"A Pact"
"An Immorality"
"Envoi"
"Ortus"

Marianne Moore

Points of emphasis: Sense of incongruity; mastery of phrase and cadence; esoteric style; naivete of discovery; and masterful use of internal rhymes

Selections for study:
"Rosemary"
"The Staff of Aesculapius"
"The Sycamore"

Robin Jeffers

Points of emphasis: Negative philosophy; ethical concern; and primitive symbolism

Selections for study:
"The Stars Go Over the Lonely Ocean"
"The Bloody Sire"
"May-June, 1940"
"The World's Wonders"

Edna St. Vincent Millay

Points of emphasis: Lyric power; heightened sensitivity; poetic voice of the Lost Generation; and skill and artistry with the sonnet form

Selections for study:
"Dirge Without Music"
"Renascence"
"Spring"
"Pity Me Not"
"I Shall Go Back"
Selected sonnets

e. e. cummings

Points of emphasis: Technical novelties; paradoxical blending of the satirical with the tender; and introduction of a new "Metaphor of preposition" (e.g., *If* used to personify creeping timidity)

Selections for study:
"All in Green Went My Love Riding"
"Next to Of Course God"
"My Sweet Old Etcetera"
"You Shall Above All Things Be Glad and Young"

Richard Eberhart

Points of emphasis: Muscular expression; and ability to focus on the center of experience

Selections for study:
"The Groundhog"
"Of a Squirrel Crossing the Road in Autumn, in New England"
"The Wisdom of Insecurity"

W. H. Auden

Points of emphasis: Economy of statement; subtlety of thought and effect; illumination of the subconscious; suitable images; scorn of the shallow; and extreme sensitivity to the tensions of the age–its sufferings, its neuroses, and its fears

Selections for study:
"Musee des Beaux Arts"
"Herman Melville"
"Fugal Chorus from 'For the Time Being'"
"September 1, 1939"
"In Memory of W. B. Yeats"
"In Praise of Limestone"
"The Unknown Citizen"

Theodore Roethke

Points of emphasis: Ability to transform the ugly into things of beauty; and variety of approaches and technical devices

Selections for study:
"Pipling"
"The Sloth"
"The Lost Son"
"Elegy for Jane"
"The Partner"

Elisabeth Bishop

Points of emphasis: Power of understatement; and ability to bring the commonplace object to meaningful life

Selections for study:
"The Fish"
"Roosters"

Karl Shapiro

Points of emphasis: Acute powers of observation; and ability to convey the urgency of living

Selections for study:
"Auto Wreck"
"A Dome in Sunday"
"Nostalgic"
"The Fly"

Randall Jarrell

Points of emphasis: Use of the child's world as chief area of symbolism; intricate sense of form; and the sense of loneliness

Selections for study:
"The Soldier Walks Under the Trees of the University"
"Losses"

Richard Wilbur

Points of emphasis: Delicate suspension of emotion; acute sense of reality; smooth urbanity; and careful blending of the philosophic with the sensual

Selections for study:
"Still, Citizen Sparrow"
"Museum Piece"
"At Year's End"
"Mind"

Langston Hughes

Points of emphasis: Employment of Negro folk or Jazz rhythms; objective approach to highly emotional topics; and use of non-traditional forms

Selections for study:
Selections from *Montage of a Dream Deferred*
Selections from recordings of Langston Hughes' poetry

The Old Man and the Sea

"I have tried to make a real old man, a real boy, a real sea and a real fish and a real shark. But if I make them good and true enough they mean many things. The hardest thing is to make something really true and sometimes truer than true."[1]

Behavioral Objectives

After studying *The Old Man and the Sea,* the student will develop, through references to specific statements or passages from the novel, a multi-paragraph paper on the following thesis: Great literature can develop the most universal themes through the use of the simplest material.

After studying *The Old Man and the Sea,* the student will cite and briefly discuss at least two examples each of images, symbols, and archetypal patterns in the novel.

After studying *The Old Man and the Sea,* the student will write an original short story employing Hemingway's "iceberg principle."

Textbook

Hemingway, Ernest. *The Old Man and the Sea.*

Other Sources

Baker, Carlos, ed. *Hemingway and His Critics.*
Spiller, Robert E. *The Cycle of American Literature.*
Weeks, Robert P., ed. *Hemingway, A Collection of Critical Essays.*

Background Study

Research biographical data concerning Ernest Hemingway. Study the background of the Hemingway era.

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[1] *Time,* December 3, 1954.

Ideas for Development

Three major critics have seen this novel as a parable and allegory: Philip Young, in the classical tradition; Leo Gurko, in the romantic tradition; Carlos Baker, in the Christian tradition. Discuss the interweaving of the variously interpreted symbols.

Discuss the contrasting statements of criticism and text, that man, an isolated individual in an indifferent universe, can only learn through the agony of experience. "No man is ever alone on the sea." (p. 59, text) Many of the great storytellers such as Homer and Melville and Twain have used water as a means of explaining man's destiny; discuss this.

How does Hemingway use both DiMaggio and Santiago to represent the archetypal hero?

What is the symbolism in Santiago's statement on several occasions that the *left* hand betrays him?

Why does he now dream only of the young lions on the beach? For what purpose does he remember the arm-wrestling contest of years ago?

Why does the author not allow the boy to go with the old man on this trip?

What is the symbolism of the deep and intimate relationship between Santiago and the boy?

Pick out the Christian and classic symbolism respectively and explain each.

Discuss Hemingway's concept of "the fifth dimension" (essay by F. I. Carpenter in *Hemingway and His Critics*) and examine the novel to see if he employs it here.

Discuss Hemingway's effort to write by "the iceberg principle" in which only one-eighth appears above the water line; he has said that the seven-eighths below gives it its dignity of movement. (See *Death In The Afternoon*.)

In light of the development of the story along the lines of Hemingway's philosophy, why is it necessary that Santiago lose the fish to the shark?

Discuss elements of Hemingway's "code" of conduct to which all of his heroes adhere.

In the incident of the little bird resting on the old man's boat, why does the author have Santiago say, "Take a good rest, small bird . . . Then go in and take your chances like any man or bird or fish"? (p. 53, text)

Suggested Activities

Compare or contrast the characters of Ahab (*Moby Dick*) and Santiago (*The Old Man and the Sea*).

Compare or contrast Melville's concept of man's place in the universe with Hemingway's.

Read the author's short story, "The Undefeated"; compare or contrast the character's actions according to Hemingway's "code" with Santiago's actions.

Using the idea that there can be no victory for either Santiago or the marlin, develop a paper on this duel as a quest or a trial of man.

Analyze the style and concept of Hemingway's prose in the following manner:

Rewrite the first three paragraphs of the novel, achieving a flamboyant and esoteric vocabulary through the extensive use of adjectives and adverbs.

Select several passages of the dialogue and interior monologue, and, taking the antithesis of the iceberg principle, rewrite them for comparison.

Add and delete elements and incidents from the story, supporting the reason for each.

Analyze the sentence structure for rhetorical effects to see what specific words seem to have greater meaning in the author's syntax.

The Crucible

Behavioral Objectives

After studying *The Crucible* and researching the historical setting of the play, the student will briefly state the Puritan beliefs which direct the religious leaders in the play, and, in a multi-paragraph essay discuss, by citing references from the play and from analogous modern situations, how the exaggeration or perversion of principles causes man to inflict inhumanities and injustices upon his fellow man.

After studying *The Crucible* and researching the historical setting of the play, the student will state at least one similarity and one difference between the events surrounding the Salem witch trials and similar occurrences of later times (e.g., the McCarthy investigations).

Using information from independent research and/or class discussion, the student will briefly summarize at least three examples from historical or contemporary times when fear and emotional upheavel has caused people to respond with mass hysteria and unjust persecution of their fellow humans.

After studying *The Crucible*, the student will explain in a multi-paragraph theme how the tone of the play is established through the following dramatic externals: stage effects, lighting, sound, act and scene divisions.

Textbook

Miller, Arthur. *The Crucible*.

Background Study

Read orally Jonathan Edwards' "Sinners in the Hands of an Angry God" for an understanding of Puritan beliefs.

Research the Salem witchcraft trials to ascertain the historical accuracy of the play.

Research Arthur Miller's life and his involvement in the "Red Scare."

Ideas for Development

Give reasons why the historical situation provided a greater propaganda effect than would have been likely in a play based on modern circumstances.

Why is the drama a particularly effective vehicle for this theme?

Discuss the reasons for the statement made in the introduction that *The Crucible* is "less dramatic realism than a modern morality play in which the characters are intended to be dramatized symbols of good and evil." (p. xiv, "Introduction")

Discuss the problem of guilt by association in the light of comparisons between the witch trials and any modern counterparts.

What are some of the evidences of inner conflict in the lives of the various characters: Hale, Proctor, Mary Warren, and Danforth?

How does the treatment of guilt by association compare with Anderson's treatment of the same pattern of prejudice in *Winterset*?

What Puritan beliefs are most evidently embodied in the religious leaders in *The Crucible*? To what is the power of the theocracy during this period attributed?

Why is the word of the young girls received as law over that of established leaders in the community?

Suggested Activities

Write an analysis of Abigail's use of group psychology in the scene in the judge's chambers.

Choose a few appropriate passages and suggest lighting and sound effects, meaningful props, and costumes.

Select scenes for classroom dramatization.

Write a speech intended to stir an audience to irrational behavior.

The Scarlet Letter

Behavioral Objectives

Given the statement: One of Hawthorne's greatest strengths is his ability to capsule psychological truth in memorable passages, the student will locate one of these "capsules" in *The Scarlet Letter* and, in a multi-paragraph theme, will analyze it from the standpoint of its timelessness.

After studying *The Scarlet Letter*, the student will illustrate the contemporary relevance and poignancy of the central theme by using the diagramming method to plot in skeleton form a modern-day novel on the same theme.

After studying *The Scarlet Letter*, the student will distinguish in a multi-paragraph essay the specific aspects of this novel which meet the criteria for a classic (i.e., universal theme, artistry, superb characterization, and timeless examination of human truths).

Textbook

Hawthorne, Nathaniel. *The Scarlet Letter.*

Other Sources

Baskett, Sam S. *The American Identity: Six Issues.*
Chase, Richard. *The American Novel and Its Tradition.*
Spiller, Robert E. *The Cycle of American Literature.*
Wagenknecht, Edward. *Cavalcade of the American Novel.*

Background Study

Review briefly the history of the novel.

Compare the scope of the novel with the scope of the drama, the short story, and the novelette.

Review the following aspects of Puritanism: beliefs, contributions and contraditions.

Review Transcendentalism.

Research the literary productivity of the times.

Research Hawthorne's life.

Study the influence of his major works on American thought.

Ideas for Development

One of Hawthorne's greatest strengths is his ability to capsule psychological truth in memorable passages; look for these "capsules" and analyze them from the standpoint of their timelessness.

What can be learned of Hawthorne's own personality and character from the long introductory passage?

How did other literary men of the time influence Hawthorne? Treat each one individually.

What modern branches of religion most nearly approximate transcendentalism?

What basic changes in character and appearance did American women undergo between 1640 and 1850?

What qualities has Chillingworth that make him unusually perceptive? To what extent are these qualities present in all sensitive persons?

What reasons has Chillingworth for feeling Dimmesdale's illness is of a psychic nature?

What inconsistencies in the morality of the time does Hawthorne point out?

The evolution of Hawthorne's characters brought about by sin and ensuing shame and punishment is masterfully done; yet, which character seems least affected?

Why is Dimmesdale unable to do what he publicly begs Hester to do (i.e., to name the father of the child)? Did his weakness, his sensitivity, or his fear of punishment prevent him from confession?

For what reasons does Chillingworth first begin to suspect Dimmesdale? Are these reasons an applicable, accurate commentary on human nature in general?

What are the four distinct aspects of sin presented in *The Scarlet Letter*?

How often does Hawthorne show the four main characters together, and how is the plot unified and advanced by their meetings? Why are three of these meetings held in the shadow of the scaffold? What effect does the scaffold have on the mood of the novel?

What aspects and elements of the book make it a classic?

Suggested Activities

Find one scene that could be dramatized effectively with very little change in dialogue; write a dramatization, establishing setting, characters, stage directions, effects of lighting and sound.

After determining which characters cause the reader to experience vicarious identification, impatience, sympathy, or revulsion in the early stages of the story, determine the responses made to the same characters at the completion of the novel. How do changes effected demonstrate Hawthorne's own beliefs? Was his viewpoint thoroughly Puritanical? Why or why not? In a carefully prepared paper, trace one character's evolution through the reader's subjective responses to him.

Although the symbolism of the Letter "A" is a very simple one, lacking the mystical quality of the whale in *Moby Dick* and the river in *The Adventures of Huckleberry Finn*, it nevertheless changes subtly as the story progresses, and at times Hawthorne seems to strain for a deeper symbolism. Trace the progression through the book and interpret the final symbolism in a short paper.

Though the language often seems stilted and the customs of the people alien to today's world, the central theme of *The Scarlet Letter* is as poignant today as it was in Hawthorne's time. Using the diagramming method, plot in skeleton form a modern-day novel on the same theme.

Read the 8th chapter of the gospel of St. John and apply to the theme of *The Scarlet Letter*.

Prepare a panel discussion on individual characters who symbolize broader concepts (i.e., Mistress Hibbins, Pearl, and Governor Winthrop).

Seek out the symbolism achieved through natural phenomena and strengthened by the superstitious beliefs of the day (i.e., the meteor, the sudden sunshine, the forest, the rose, and the weeds from the grave).

Suggest alternate endings for *The Scarlet Letter*. In a short paper, justify either Hawthorne's or an alternate conclusion.

Vocabulary

amenable
anathema
ascetic
assimilate
celibacy
contiguity
defunct
effusion
emoluments
erudite
esoteric
evanescent
heterodox
ignominiously
impunity
indolent
inscrutable
intrusive
inveterate
Lethe
mutability
Nepenthe
nonentity
paramour
perpetrate
plebeian
prate
predilection
pristine
talisman
venerable
volatile

Mourning Becomes Electra

Behavioral Objectives

After studying *Mourning Becomes Electra* and selected Greek dramas, the student will write a comparative analysis of the treatments of the House of Atreus theme by the Greek dramatists, Euripides, Sophocles, and Aeschylus and by O'Neill.

Using information from independent research and/or class discussion, the student will write summary statements of the aims of Greek theater and those of modern theater, distinguishing at least one similarity and one difference between the two.

Textbook

O'Neill, Eugene. *Mourning Becomes Electra. Nine Plays by Eugene O'Neill.*

Other Sources

Krutch, Joseph Wood. "Introduction." *Nine Plays by Eugene O'Neill.*
Warnock, Robert. *Representative Modern Plays, American.*

Ideas for Development

"Homecoming"

Find the modern counterparts drawn by O'Neill to the characters of the Greek legend.

Ezra Mannon - Agamemnon
Adam Brant - Aegisthus
Townspeople - Greek chorus
Lavinia - Electra
Christina - Clytemnestra
Orin - Orestes

Study the Christian implications and the Puritan tradition of the House of Mannon.

What purpose does the chorus serve before the dialogue of the main characters? Contrast this with the role of the chorus in the Greek drama.

What are Christine's feelings about the house? What do the theatrical effects contribute to the play? Why does O'Neill use the mask effect of the characters?

How does O'Neill arouse sympathy for his characters? Why?

What are the implications of the "Shenandoah" chanty and the talk of the Blessed Isles which continue throughout the trilogy? Discuss this after each play in the trilogy.

"The Hunted"

Discuss the desperation of mother and daughter in trying to get help and sympathy.

Discuss the evilness bringing forth only more evilness and Christine's guilt driving her to her own destruction and Adam's.

Is Adam's death a release or a tragedy for him? For Orin? Why?

How has pride covered self-knowledge or truth? If the Mannons had not hidden behind or been motivated by pride, could the deaths have been avoided?

"The Haunted"

What explanation can be offered for Orin and Lavinia's return to their home?

What are the changes in each? Why? How has the contrast between the two become more vivid?

How has the evil of the Mannons spread to engulf Orin and Lavinia as well as those who know them? How has O'Neill made their guilt a living substance?

Why does Lavinia reach the height of tragedy while Orin falls to the depths of pathos? (Distinguish clearly between these terms.)

Suggested Activities

Have a group of students read Aeschylus's trilogy and report to the class.

Write a comparison of *Mourning Becomes Electra* and *The Scarlet Letter* for the Puritan implications of judgment.

Justify the title used by O'Neill.

Conduct a class discussion of "What Is Pride?"

Billy Budd

Behavioral Objectives

After studying *Billy Budd,* the student will identify and give examples for three or more characteristics of Melville's style of writing (e.g., use of allusions, word choice, syntax, symbols).

After studying *Billy Budd,* the student will analyze, through reference to specific passages in the novel, Melville's treatment of the "fall of man" theme.

After studying *Billy Budd,* the student will define the conflict between good and evil presented in the novel, and in a multi-paragraph paper will discuss the universality of this theme.

Textbook

Melville, Herman. *Billy Budd.*

Background Study

Research the biographical data concerning Herman Melville.

Review the major works of Melville, especially *Moby Dick.*

Ideas of development

Discuss the extent to which *Billy Budd* is autobiographical.

What explanation might be given for Claggart's hatred of Billy?

Discuss Billy's "tragic flaw"; why did Melville place this imperfection in his otherwise perfect character?

Explain Captain Vere's insistence on a quick execution of *Billy Budd.*

What was Melville attempting to say in the conversation of the Purser and the Surgeon concerning the "phenomenon" associated with Billy's death?

Review the word *allusion.* Melville uses may allusions to reinforce his story, and these allusions lead to varied interpretations of this story. Give examples of these types: literary, Biblical, historical, and mythological.

Billy Budd, typical of Melville's works, is filled with symbolism; explain the symbolism of the following:

The names *Rights of Man* and *Indomitable*

The names Billy Budd and "Star Vere"

Billy's dress at the time of his hanging

Suggested Activities

Write a descriptive multi-paragraph theme distinguishing the individuality of Billy Budd from all the other characters in the book.

Read the short story (referred to by Melville) by Hawthorne entitled "The Birthmark." What is the significance of Melville's reference to this story in *Billy Budd*?

APPENDIX A

LIST OF SUGGESTED TOPICS FOR RESEARCH PAPER

A general critique of a literary work: theme, structure, style, and background influences

A discussion of the conflict or the theme of a literary work as a universal concept

A discussion of the analysis of a character in a literary work

A comparison or contrast of two or more works of the same writer, of two different characters, of an idea as developed by two different writers, or of two or more short stories or poems

A discussion of a literary work as it reflects its historical period

A discussion of a literary work in relation to its influence on its own time

A discussion of a poet and an analysis of his poetry: imagery, meter, rhyme, poetic devices

A discussion of satire in selected literary works, during a literary period, in the work of a particular writer, or in a particular genre

A discussion of biographical data, influence, and style of a particular writer: novelist, dramatist, or poet

A discussion of some facet of the development of the film: early history, screen stars, directors, an overview of public taste and influence, censorship

A discussion of some facet of the development of television: writers, types of telecasts, influence on American life, commercials

A discussion of a black writer: his purpose, his influence, his background and its reflection in his writings

A discussion of cartoons, political or comic, and their influence on American culture

A discussion of the writings of a newspaper columnist: style, purpose, and influence

A consideration of a particular theme: war, love, prejudice, conflict. Discuss a writer or two or more writers' views or development in particular literary works

A discussion of American folk-lore or folk songs (This should be restricted to a specific region.)

A discussion of humor as developed by a particular writer, in a particular literary work, in the theater, radio, or television

A discussion of some aspect of drama: playwrights, distinctive American drama, universal concepts in American drama

A discussion of tragedy as developed in a particular novel, drama, or poem or as developed by a particular author in his works

A discussion of science fiction: types, influence, fantasy, and veracity

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Skelton, Zan L., Jr. *A Composition Practice Book.* Portland, Me.: J. Weston Walsh, Publisher, 1963.

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Williams, Oscar, ed. *The New Pocket Anthology of American Verse*. New York: Washington Square Press, Inc., 1961.

ENGLISH 493–ADVANCE PROGRAM
MAN'S STRUGGLE AGAINST PREJUDICE

Course Description

The selections in this unit show prejudice among a variety of people (i.e., upper class, lower class, immigrants), toward a variety of people (i.e., Negro, Spanish, Italian), and in all areas of America from Southern California to New York. The selected writings studied in the course illustrate that man is affected by prejudice–both when he himself expresses such attitudes and when he is the one toward whom such attitudes are expressed.

Prerequisite

English 491 and 492; eligibility for Advance Program and/or recommendation of teacher

Suggested Time Schedule

The Pearl	1 week
Main Street	2 weeks
Spoon River Anthology	1 week
The Adventures of Huckleberry Finn	2 weeks
Intruder in the Dust	2 weeks
Winterset	2 weeks
The Short Story	2 weeks

General Objectives

Understands the universal theme of prejudice as it is expressed in literature.

Appreciates the way the theme of prejudice is treated in four forms of literature: poetry, the novel, the play, and the short story.

Performs writing skills that correlate with the literature being studied.

Behavioral Objectives

After studying *The Pearl,* the student will define the term *parable* and will list three reasons why this novel may be considered a parable.

Given a definition of *allegory* (e.g., expression by means of symbolic, fictional figures and actions of truths or generalizations about human conduct or experience), the student will write a multi-paragraph theme analyzing *The Pearl* in allegorical terms.

Given selected excerpts from *The Pearl* which portray attitudes or actions motivated by prejudice, the student will explain the nature and effect of the prejudice in each excerpt, and will state and support a generalization concerning the role of prejudice in man's dealings with his fellow men.

After studying *The Pearl,* the student will cite three or more examples of the tribal nature of the society presented in the novel.

Given the contention: Sinclair Lewis regarded all human culture as a process of spiritual education, the student will cite and discuss evidence from *Main Street* which shows Lewis' application of this point of view in his conception of American culture in the 1920's.

Given the statement: Temper which had been forming since before the war resulted in an era of wide-ranging shifts in accepted values, after studying *Main Street* and conducting research on the political and social background of the 1920's, the student will develop a multi-paragraph paper from the given statement showing how the literary protest as expressed in *Main Street* paralleled the political temper of the day.

Given the contention that the "Main Street" in Lewis' novel symbolizes mediocrity, the student will defend or reject this thesis by citing specific statements or passages from the novel, and in a multi-paragraph theme will state and support a personal evaluation of the prevalence of mediocrity in our present-day culture (i.e., in our nation, town, life, personality).

Given Sinclair Lewis' philosophy as expressed in *Main Street* (i.e., that a personal, spiritual response to life offers greater satisfaction than a life of fixed adherence to codes that destroy individuality and encourage a hollow utilitarianism), the student will write a multi-paragraph theme supporting or rejecting this philosophy by reference to passages in the novel and/or to his personal experience and philosophy.

Having studied both *Spoon River Anthology* and *Main Street,* the student will list and briefly explain at least three similarities and three differences in the two works (e.g., characterization, theme, setting, genre, plot, conflict).

Given a definition of realism (e.g., fidelity in art and literature to nature or to real life and to accurate representation without idealization), the student will determine, by reference to specific passages and statements in the work, to what extent realism is expressed in *Spoon River Anthology.*

Having studied *Spoon River Anthology*, the student will define the term *anthology* as it is used in the title of the work and will illustrate his definition with specific examples from the work.

Having studied *The Adventures of Huckleberry Finn*, the student will identify a minimum of five characteristics of Twain's style (e.g., first-person point of view, dialect, emphasis on dialogue, diction level, use of irony and humor), and will point out at least three examples of writings of later American authors which reflect these characteristics.

Having studied *The Adventures of Huckleberry Finn*, the student will explain, in a multi-paragraph theme, the several levels on which the novel may be interpreted (e.g., as a child's story, as a social indictment of the South, as a novel in which a young protagonist struggles to find a personal dignity).

Given Lionel Trilling's critical comments regarding the symbolism in *The Adventures of Huckleberry Finn*, the student will discuss, in a multi-paragraph theme, the novel as a myth with various levels of symbolism and will cite specific references from the novel to substantiate his interpretation.

Given three characteristics of a literary masterpiece (e.g., fully realized individuals showing complexity of personal motives for action; values of fundamental concern to all human beings; psychological conflict), the student will examine characterization, theme and plot in *The Adventures of Huckleberry Finn* in terms of the given characteristics in order to determine if the novel deserves the status of an American literary masterpiece and will state his conclusions and his reasons in a brief paper.

Given teacher-selected excerpts from *Intruder in the Dust*, the student will identify a universal truth that is illustrated in the provincial situation described in each of the excerpts.

Having studied *Intruder in the Dust*, the student will identify at least three passages or statements in the novel which may reflect Faulkner's personal beliefs (e.g., Gavin Steven's predictions about the future in the final scenes may express the author's ideas about race problems).

Having studied *Intruder in the Dust*, the student will identify three or more characteristics of Faulkner's style (e.g., pronouns with unclear referents, run-on sentences, omission of punctuation, interweaving of a stream of consciousness technique, dialogue, and straight narration), and will explain in a brief paper, using specific references from the novel, how each of these characteristics compliments or is appropriate to the content of the novel.

Having studied *Winterset*, the student will cite three or more examples of the role that prejudice plays in the enactment of justice in *Winterset* (e.g., Judge Grant's attitude about the trial and radicals, the townspeoples' treatment of Mio, the policeman's attitude toward radicals).

Given a definition of justice (e.g., the quality of being just, impartial or fair), the student will explain in a short paper the relation of abstract justice to the practical administration of the courts.

Having studied *Winterset*, the student will participate in a group discussion of the way in which the characters of Mio, Marianne, and Esdras show the power of love and the fundamental integrity of the mind to ennoble dismal lives with a cloak of human dignity.

Given a teacher-selected excerpt from *Winterset*, the student will rewrite the passage in expository prose, and then, comparing the original, dramatic version with the rewritten, prose version, will determine at least three reasons why the poetic drama is (or is not) particularly suited to the expression of contemporary tragedy.

Given a particular author selected from short-story writers studied in class, the student will identify at least three distinctive characteristics of his style, and will write a paragraph emulating the author's style.

Having studied selected American short stories, the student will assemble and present evidence, with particular reference to works studied in class, supporting or refuting the following contention: The short story is a distinctly American literary form.

The Pearl

Behavioral Objectives

After studying *The Pearl*, the student will define the term *parable* and will list three reasons why this novel may be considered a parable.

Given a definition of *allegory* (e.g., expression by means of symbolic, fictional figures and actions of truths or generalizations about human conduct or experience), the student will write a multi-paragraph theme analyzing *The Pearl* in allegorical terms.

Given selected excerpts from *The Pearl* which portray attitudes or actions motivated by prejudice, the student will explain the nature and effect of the prejudice in each excerpt, and will state and support a generalization concerning the role of prejudice in man's dealings with his fellow men.

After studying *The Pearl*, the student will cite three or more examples of the tribal nature of the society presented in the novel.

Textbook

Steinbeck, John. *The Pearl.*

Background Study

Research biographical data on John Steinbeck.

Review major works of Steinbeck.

Identify Ed Ricketts and his influence on Steinbeck and his writings.

Ideas for Development

Discuss the "natural world" of Kino and Juana (e.g., the fire pit, the animals).

Discuss the unvaried customs of Kino and Juana's life.

Why are the doctor and the pearl buyer not named? How does this add to the allegorical nature of this work?

What does the pearl mean to Kino?

Explain the moral applications of the digression to the natural world of fish and mice between the time the doctor gave Coyoito the white powder and the doctor's return to pronounce him saved.

Discuss the paragraph in Chapter IV, "The brothers, as they walked along, squinted their eyes a little, as they and their grandfathers had done for four hundred years, since first the strangers came with arguments and authority and gunpowder to back up both. And in the four hundred years Kino's people had learned only one defense–a slight slitting of the eyes and slight tightening of the lips and a retirement. Nothing could break down this wall, and they could remain whole within the wall." (text, p. 60) What is learned of Kino's people? What is learned about prejudice and its effects?

Kino and Juan Thomas discuss a sermon delivered by the priest. What was the basic content of that sermon and how is it important to Steinbeck's purposes in *The Pearl*?

How does Steinbeck characterize "woman" in his portrayal of Juana? How would this view of woman correspond with the modern view of the liberated woman?

Suggested Activities

Write a paper discussing Steinbeck's use of the "songs" in *The Pearl*. What effect does this technique create?

Conduct a discussion on the use of parables in *The Pearl* and other literary works. What are the strong and weak points of this technique?

Give a report in oral or written form of the effect of prejudice upon the life of Kino and all of his people. How did Kino react to prejudice and what was the outcome of his reaction?

Main Street

Behavioral Objectives

Given the contention: Sinclair Lewis regarded all human culture as a process of spiritual education, the student will cite and discuss evidence from *Main Street* which shows Lewis' application of this point of view in his conception of American culture in the 1920's.

After studying *Main Street* and conducting research on the political background of the 1920's, the student will develop a multi-paragraph paper showing how the literary protest as expressed in *Main Street* paralleled the political temper of the day.

Given the contention that the "Main Street" in Lewis' novel symbolizes mediocrity, the student will defend or reject this thesis by citing specific statements or passages from the novel, and in a multi-paragraph theme will state and support a personal evaluation of the prevalence of mediocrity in our present-day culture (i.e., in our nation, town, life, personality).

Given Sinclair Lewis' philosophy as expressed in *Main Street* (i.e., that a personal, spiritual response to life offers greater satisfaction than a life of fixed adherence to codes that destroy individuality and encourage a hollow utilitarianism), the student will write a multi-paragraph theme supporting or rejecting this philosophy by reference to passages in the novel and/or to his personal experience and philosophy.

Textbook

Lewis, Sinclair. *Main Street.*

Other Sources

Benét, William Rose, ed. *The Reader's Encyclopedia.*
Brogan, D. W. *The American Character.*
Canby, Henry Seidel. *American Estimates.*
Commager, Henry Steele. *The American Mind.*
Drake, William D., ed. *American Criticism, Nineteen Twenty-Six.*
Hopper, Stanley Romaine. *Spiritual Problems in Contemporary Literature.*
Van Doren, Carl. *The American Novel, 1789-1939.*

Ideas for Development

Discuss the following statements and passages:

The people in *Main Street* live by the code and not by the spirit.

"Nice" people do not like Sinclair Lewis because he does not retain the standards of a Dickens gentleman.

The people of *Main Street* reform everything and everybody but themselves.

The crushing standardization of America troubles Lewis.

Lewis reveals the humors and weaknesses of democracy.

Misunderstood, democracy gives a false power and importance to the average man by counting him the complete equal of George Washington.

Americans think energy and wealth are culture.

We have allowed the cost of living and the prestige of financial success to undermine our sense of values.

The American soul in every Gopher Prairie is pitifully small in comparison with American shrewdness and American energy.

Sinclair Lewis would place along with a post office in every city a philosopher and an artist.

There is no formula for feeding the soul.

To know oneself is to know others.

The thinking man finds more similarities than differences among men, for he has more tolerance and appreciation than pettiness.

The urban mind sees only in generalities: big or little, good or bad, black or white.

We need an environment where the soul is as comfortable as the body.

"The one thing that can be more disconcerting than intelligent hatred is demanding love." (text, p. 238)

A brief passage in the book became a classic for the decade. Village contentment, the passage ran, was "the contentment of the quiet dead, who are scornful of the living for their restless walking. It is negation canonized as the one positive virtue. It is the prohibition of happiness. It is slavery self-sought and self-defended. It is dullness made God." (text, p. 257)

Puritan Mrs. Bogart says: "It's terrible the bald way that some folks talk. It just shows and gives away what awful thoughts they got inside them, and there's nothing can cure them except coming right to God and kneeling down like I do at prayer meeting every Wednesday evening, and saying, O God, I would be a miserable sinner except for Thy grace. I'd make every one of these brats go to Sunday school and learn to think about nice things . . . " (text, p. 182)

"We don't need all this new-fangled science, or this terrible Higher Criticism that's ruining our young men in colleges. What we need is to get back to the true Word of God, and a good sound belief in hell, like we used to have it preached to us. . . . All socialists ought to be hanged. . . . Europeans are still wickeder. There would be no more trouble or discontent in the world if everybody worked as hard as Pa did when he cleared our first farm." (text, p. 151)

Sinclair Lewis says in his introduction, "Gopher Prairie, Minnesota. Its Main Street is the continuation of Main Streets everywhere. Main Street is the climax of civilization. That his Ford car might stand in front of the Bon Ton Store, Hannibal invaded Rome and Erasmus wrote in Oxford cloisters. What Old Jenson the grocer says to Ezra Stowbody the banker is the new law for London, Fragues, and the unprofitable isles of the sea; whatsoever Ezra does not know and sanction, that thing is heresy, worthless for knowing and wicked to consider. Our railway station is the final aspiration of architecture. . . . In the sensitive art of Rosebud Movie Palace there is a message and humor strictly moral. Such is our comfortable tradition and sure faith. Would he not betray himself an alien cynic who should otherwise portray Main Street, or distress the citizens by speculating whether there may not be other faiths?" (text, p. 6)

"They were staggered to learn that a real tangible person, living in Minnesota, and married to their own flesh-and-blood relation, could apparently believe that divorce may not always be immoral; that illegitimate children do not bear any special and guaranteed form of curse; that there are ethical authorities outside of the Hebrew Bible; that men have drunk wine yet not died in the gutter; that the capitalistic system of distribution and the Baptist wedding ceremony were not known in the Garden of Eden . . . that a violin is not inherently more immoral than a chapel organ; that some poets do not have long hair; and that Jews are not always peddlers or pants-makers." (text, pp. 238-9)

"The remedy? Is there any? Criticism, perhaps, for the beginning of the beginning? Oh, there's nothing that attacks the Tribal God Mediocrity that doesn't help a little. . . . The trouble is spiritual, and no League or Party can enact a preference for gardens rather than dumping-grounds." (text, p. 261)

"Any proper artist knows that he must yield to the criticisms of all fishmongers and blotter salesmen and wives of non-conformist pastors as though he were a public official. He begs them to vote upon what literary themes, whiskers, income, and golf-trousers they may desire him to adopt."[1]

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[1]Sinclair Lewis, "Self-Conscious America," in *American Criticism, Nineteen Twenty-Six*, ed. by William A. Drake (New York: Harcourt, Brace & Co., 1926), p. 113.

"We are animals adapting ourselves to environment and the moral credit which lifts us above the animals is attained only by developing the best that happens to be in our nature. Morality is not conformity to code or moral law, but honest, determined self-expression."[2]

Suggested Activities

Present panels or individual discussions of the parallels in village life in Sinclair Lewis' *Main Street* and the following works:

Mark Twain, "The Man That Corrupted Hadleyburg," poses the thesis that a village too complacent about its honesty may become hospitable soil for falsehoods.

E. W. Howe, "The Story of a Country Town," develops the thought that villages which pride themselves on their pioneer energy may be merely stagnant waters.

Edgar Lee Masters, *Spoon River Anthology*, shows the baseness of the village behind the whited sepulchres.

Sherwood Anderson, *Winesburg, Ohio*, shows repression of village life, life buried and pitiful.

Discuss the parallels in shifting values as presented in *Main Street* and the following works:

Upton Sinclair. *100%: The Story of a Patriot.*
Edith Wharton. *Age of Innocence.*
Floyd Dell. *Moon-calf.*
F. Scott Fitzgerald. *This Side of Paradise.*
James Branch Cabell. *Figures of Earth.*
George Bernard Shaw. *Pygmalion.*
Paintings of Grant Wood, especially *Daughters of Revolution* and *American Gothic.*

Develop in essay form: Carol Kennicott's main fault was trying to plant a seed of liberalism in the blank wall of mediocrity.

Develop in essay form: Our plight is not that there are no people in America interested in aesthetic values, but that we keep such people in the minority by submerging them under the dominance of mediocrity.

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[2]Henry Seidel Canby, *American Estimates* (New York: Harcourt, Brace & Co., 1929), p. 248.

Vocabulary

acidulous
agnostic
anarchist
apoplectic
baccalaureate
belligerent
beveled
bovine
brusque
bucolic
cerise
cloisonné
colloquial
complaisant
conscientious
cyclorama
cynicism
daguerreotype
debauch
derision
dictatorial
doggerel
eccentric
effeminate
erudite
exhilarated
exorbitant
fatuous
flamboyant
gauche
grated
idyllic seclusion
inertia
insolence
insurgent
levity
lucrative
lugubriousness
malevolent
mandarins
nebulously
nutria
oblivious
opaque
oracular
ornithological
pedagogical scheme
prodigality
proselyting
puerile
reticence
samurai
sanctimonious
scrupulously
sepia
sirocco
slatternly housekeeper
spurious
tawdry
testy
transcedental
vacuously
veritably
vicariously
vociferous

Spoon River Anthology

Behavioral Objectives

Having studied both *Spoon River Anthology* and *Main Street*, the student will list and briefly explain at least three similarities and three differences in the two works (e.g., characterization, theme, setting, genre, plot, conflict).

Given a definition of realism (e.g., fidelity in art and literature to nature or to real life and to accurate representation without idealization), the student will determine, by reference to specific passages and statements in the work, to what extent realism is expressed in *Spoon River Anthology*.

Having studied *Spoon River Anthology*, the student will define the term *anthology* as it is used in the title of the work and will illustrate his definition with specific examples from the work.

Textbook

Masters, Edgar Lee. *Spoon River Anthology*.

Ideas for Development

Explain the metaphor in "George Gray" and tell how it is related to the theme.

What was lacking in George Gray's life? Note the words: *love, sorrow, ambition, shrank, afraid,* and *dreaded.* What do these words have in common? What do they indicate about an outlook on life?

Explain why the possible "madness" of a life's purpose may offer a better alternative than "the torture of restlessness and vague desire."

In what lines of "John M. Church" does the poet achieve the greatest impact? What traits of John Church does he emphasize in this appraisal of an individual and his associates?

What pressures might influence a professional person whose loyalties and business responsibilities are in conflict with his sense of compassion and justice? Is there evidence that John M. Church had to resolve these pressures?

According to Thomas Rhodes, who is the superior kind of person? Why?

What lines help to shape the reader's attitude toward Thomas Rhodes?

To what extent did Roger Heston believe in free will? What stand did Ernest take? Whose argument does the last line in the poem support?

In the poem "Mickey M'Grew" explain the line, "Something outside myself drew me down." Is this borne out in the poem?

In death, what is Hortense Robbins' attitude toward the life she led?

In "Lucinda Matlock," explain the difference between "life" and "Life" in the last line. Contrast Mrs. Matlock with the people to whom she addresses her thoughts.

What part did Judge Lively's background play in shaping his personality and outlook? Does Lively feel justified or guilty in his behavior?

In "Scholfield Huxley," for whom does Huxley speak? What idea is behind the question he asks in the last three lines?

Suggested Activities

Research the life of Edgar Lee Masters. Show how his early life in southern Illinois provided him with his material while his training in law influenced his incisiveness.

Judging from the epitaphs in *Spoon River Anthology*, discuss the attitudes toward life that are reflected by Masters. Support your views by referring to specific poems.

Write a composition in which you discuss characteristics of Masters' style–tone, mood, figures of speech, and organization--which are used consistently throughout the poems.

Write a character study based upon one of the people described by Masters. Analyze the background and motives which helped to shape the personality of this person.

The Adventures of Huckleberry Finn

Behavioral Objectives

Having studied *The Adventures of Huckleberry Finn,* the student will identify a minimum of five characteristics of Twain's style (e.g., first-person point of view, dialect, emphasis on dialogue, diction level, use of irony and humor), and will point out at least three examples of writings of later American authors which reflect these characteristics.

Having studied *The Adventures of Huckleberry Finn,* the student will explain, in a multi-paragraph theme, the several levels on which the novel may be interpreted (e.g., as a child's story, as a social indictment of the South, as a novel in which a young protagonist struggles to find a personal dignity.)

Given Lionel Trilling's critical comments regarding the symbolism in *The Adventures of Huckleberry Finn*, the student will discuss, in a multi-paragraph theme, the novel as a myth with various levels of symbolism and will cite specific references from the novel to substantiate his interpretation.

Given three characteristics of a literary masterpiece (e.g., fully realized individuals showing complexity of personal motives for action; values of fundamental concern for all human beings; psychological conflict), the student will examine characterization, theme and plot in *The Adventures of Huckleberry Finn* in terms of the given characteristics in order to determine if the novel deserves the status of an American literary masterpiece and will state his conclusions and his reasons in a brief paper.

Textbook

Twain, Mark. *The Adventures of Huckleberry Finn.*

Other Sources

Baskett, Sam S. *The American Identity, A College Reader.*
Chase, Richard. *The American Novel and Its Tradition.*
DeVoto, Bernard. *Mark Twain at Work.*
Feidelson, Charles, and Brodtkorb, Paul, eds. *Interpretations of American Literature.*
Hornstein, Lillian H., *et al.*, eds. *Reader's Companion to World Literature.*
Howells, William Dean. *My Mark Twain: Reminiscences and Criticisms.*
Spiller, Robert E. *The Cycle of American Literature.*
Trilling, Lionel. *The Liberal Imagination: Essays on Literature and Society.*

Background Study

Research the life of Twain.

Research the social structures of the post-war South.

Discuss the river and its role in Nineteenth Century America.

Listen to a teacher-prepared lecture on the major works of Twain, the stages in his writing, and his influence on Twentieth Century writers.

Read one article by a respected critic on Twain or on *The Adventures of Huckleberry Finn*.

Review briefly the other "children's" books which have had their greatest reader audiences among adults (e.g., *Gulliver's Travels, Alice in Wonderland*).

Review the character, Huck, as developed in the book *Tom Sawyer*.

Ideas for Development

Distinguish between the moral sensitivities of Huck and Tom Sawyer as they portray the dual aspects of Twain's own nature. Why does Huck keep wishing he had the "style" of Tom? Apparently plain and guileless, Huck is in reality a complex vehicle to convey Twain's ideas. Point out specific passages that show, through Huck, what Twain feels and thinks about history, government, ethics, religion, and morality. At what point in the book does Huck, after a series of wrestling matches with his conscience, triumph over the social pressures and remove himself from the power they have exerted over him?

The irony of *The Adventures of Huckleberry Finn* springs from the responses made by Huck to people and events that the reader sees in a completely different light (e.g., Huck sees his decision to help Jim as the final act of his perdition while the reader views the same as a distinctly moral triumph). Find other passages which illustrate this same type of irony.

If *The Aventures of Huckleberry Finn* were being filmed as a serial, it would divide structurally into four sections. Define these divisions and show how Twain has used geographical movement to delineate the stages in Huck's moral quest.

Miss Watson, the Widow, Pap, and Tom all exerted pressures on Huck, from which he feels he must escape. Point out the distinct type of pressure he suffered from each one.

Counterpoint technique in which Twain shows a ludicrous situation balanced by a similar tragic one, a burlesque balanced by the sincere, is a vehicle for Twain's sharp criticism of the Southerner in particular and of mankind in general. One example is the Romeo and Juliet motif between Sophia and Harney, later finding its comic counterpart in the Duke's and King's butchering of the balcony scene. Find other examples of this dual presentation of one idea.

The Evasion chapters, full of references to the literature of the French Revolution and in which Tom takes over and Huck is subordinate, have been criticized as anticlimactic. Find structural justification for the final section as Twain wrote it.

Recalling the adult "children's" books from the background study, determine what element or elements *The Adventures of Huckleberry Finn* has in common with these. What advantages or disadvantages are there to conveying an adult message in an adventure story?

What part do the following characters have in shaping Huck's moral outlook: Pap, the Duke and the King, Miss Mary Jane, Jim, Tom Sawyer, Miss Emmeline, the living Grangerfords, Miss Watson, and the Widow?

If Twain could know the tremendous body of scholarly criticism and endless reinterpretation that has been devoted to this one book, what would have been his reaction in the light of the brief foreword to his book: "NOTICE. Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot. BY ORDER OF THE AUTHOR, Per G. G., Chief of Ordnance."

Suggested Activities

Lionel Trilling stated in *The Liberal Imagination* (p. 109) that *Huckleberry Finn* is a great book because it is about a god–a power which seems to have a mind and will of its own and which, to men of moral imagination, appears to embody a great moral idea." Although this is never explicit in the book, it is not difficult to find passages in which Huck seems to come close to understanding or being aware of the true nature of the god he serves. Write a paper pointing to examples of his growing dependence on the "strong brown god."[1] Explore the other "gods" which people seek when they find themselves at odds with established religion.

Expand by refutation or proof (using specific references to substantiate thoughts) the following statement from Lionel Trilling's *The Liberal Imagination*: "The river itself is only divine; it is not ethical and good. But its nature seems to foster goodness in those who love it and try to fit themselves to its ways." (p. 110)

As an indictment of racial prejudice, *The Adventures of Huckleberry Finn* has great impact on the social conscience of the Twentieth Century. In a short paper, show how Huck's basic humanity, of which he is totally unaware, eventually triumphs over the deep-seated prejudices he consciously tries to sustain (e.g., his utter aversion to helping to "free the nigger").

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[1]T. S. Eliot, "Dry Salvages," in *Four Quartets* (New York: Harcourt, Brace & Co., 1943).

By using specific references, write a short paper showing how Huck's rhapsodies when he returns to the raft after each of his shore episodes show his conviction that life on the raft is decidedly superior to civilization and culture.

The ending of the book is neither happy nor tragic for Huck. It points rather to a continuation of his usual pattern of unresolved contradictions. Show why this is a particularly appropriate ending and why either a more positive or negative one would have violated the basic integrity of the book.

Select, through small-group evaluation, the best student papers from each category. Read and discuss them as a class.

Intruder in the Dust

Behavioral Objectives

Given teacher-selected excerpts from *Intruder in the Dust*, the student will identify a universal truth that is illustrated in the provincial situation described in each of the excerpts.

Having studied *Intruder in the Dust*, the student will identify at least three passages or statements in the novel which may reflect Faulkner's personal beliefs (e.g., Gavin Steven's predictions about the future in the final scenes may express the author's ideas about race problems.

Having studied *Intruder in the Dust*, the student will identify three or more characteristics of Faulkner's style (e.g., pronouns with unclear referents, run-on sentences, omission of punctuation, interweaving of a stream of consciousness technique, dialogue, and straight narration), and will explain in a brief paper, using specific references from the novel, how each of these characteristics compliments or is appropriate to the content of the novel.

Textbook

Faulkner, William. *Intruder in the Dust*.

Other Sources

Cash, Wilbur J. *The Mind of the South.*
Cowley, Malcolm, ed. *Writers at Work: The Paris Review Interviews–Set 1* (contains an interview with Faulkner).
Faulkner, William. *Go Down, Moses.*
Heiney, Donald. *Contemporary Literature* (contains the basic plot of *Intruder in the Dust* and a brief commentary on it).
Hoffman, Frederick. *William Faulkner* (several helpful references are made to *Intruder in the Dust*).
Howard, Leon. *Literature and the American Tradition.*
Hurd, Charles. *A Treasury of Great American Speeches* (contains Faulkner's Nobel Prize Acceptance Speech).
Rubin, Louis D., and Jacobs, Robert D. "Southern Renascence." *Saturday Review.*
Ryan, Margaret. *Teaching the Novel in Paperback.*
Thompson, Lawrence. *William Faulkner: An Introduction and Interpretation.*
Wertenbaker, Thomas J., Jr. "Faulkner's Point of View and the Chronicle of Ike McCaslin." *College English.*

Background Study

Introduce students to Lucas Beauchamp and Gavin Stevens, characters who are used in other Faulkner novels. (Information about these two characters may be found in, Hoffman's *William Faulkner* and Thompson's *William Faulkner: An Introduction and Interpretation*.)

Research briefly the life of Faulkner.

After reading some reliable sources (e.g., C. Vann Woodward, Wilbur Cash, Ralph McGill), present to the class a report on the status of the Southern Negro before the Civil War, immediately after it, during the late 1940's, after the 1954 Supreme Court decision on school segregation, and at present.

Obtain permission to invite an adult who lived in the Deep South during the later 1940's or early 1950's to talk with the class about the Negro-white relations during that period.

Ideas for Development

Make a large map of Yoknopatawpha County, showing the places of some of the important happenings in *Intruder in the Dust*. (See Ryan, *Teaching the Novel in Paperback*, pp. 212-214.)

Make a brief list of the main characters and identify them.

Point out how Faulkner helps to achieve the effects he desires by disregarding some of the usual conventions of writing (e.g., use of pronouns with unclear referents, run-on sentences, and frequent omission of customary punctuation). (See Ryan, p. 38.)

Use a study guide patterned after the one in Ryan, pp. 215-226. Use ideas from this study guide in discussing the novel as successive segments are read.

Since the book may be difficult at first, read aloud in class the first chapter or two. (Note that "he" refers to Charles or Chick Mallison, a sixteen-year-old white boy.)

Why does Faulkner use two boys (one white and one Negro) and an old white woman as his instruments for proving Lucas's innocence? Does the book tell why? Is Faulkner unsympathetic toward men between the ages of twenty and forty? (See *Writers at Work*, p. 140.)

What is meant by this statement: "This attempt to discover the facts is not because Lucas's danger of being lynched is a 'racial outrage,' but because it is 'human shame'"?[1] Is there more to this novel than merely the refutation of racial hatred?

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[1] Frederick Hoffman, *William Faulkner* (New York: Teacher's College University Press, 1961), p. 100.

In this novel, how does Faulkner deny, defend, or explain the shame of the white Southerner in his treatment of the Negro in 1948? Does he offer hope for a solution to the racial problems in the South? Does he think the solution will come slowly or rapidly? From which direction does he think the solution **should** come–from federal law or from an inward (i.e., Southern) sense of guilt and desire for expiation? (See Ryan, p. 35.)

Which characters most closely epitomize the theme–"Being a human being commits one to living up to his humanity"? (See Ryan, p. 36.) Which characters contradict this theme?

Are there discernible relationships between Faulkner's Nobel Prize Acceptance Speech and this novel? (See Howard, *Literature and the American Tradition*, p. 300.)

Discuss this statement: "The general impression (and this is re-enforced upon rereading) is that everything stated in the later chapters does not really need to be said because it has already been superbly implied in the early ones." (See Hoffman, *William Faulkner*, p. 99.)

Gavin Stevens appears in several Faulkner novels. Describe his role in *Intruder in the Dust*. (See Hoffman, *William Faulkner*, p. 101 and pp. 106-111, for an analysis of Steven's character.)

Note how Faulkner emphasizes different characters at different times in the book. Is it significant that Chick is raised from the level of being merely his "uncle's nephew" early in the novel to his later position when he assumes independent action? If Gavin Stevens is Faulkner's "intellectual spokesman" in the last part of the book, why does he assume the role? Why not Chick, for example?

Is this mystery story, told "indirectly and by hint and suggestion" (Ryan, p. 35), more effective than one, such as a Sherlock Holmes story, told directly? If so, why? If not, why not?

Use of common literary terms is, of course, always essential in discussing a novel. What is the *setting* of *Intruder in the Dust*? Who is the *protagonist*? From what does his *conflict* arise? What two powerful forces are a part of the *protagonist's conflict*? What is the basic *conflict* of the novel? Who is the *catalyst* in the plot? State the *theme* in several different ways. Who is the man of action as opposed to the man of words? Do they complement each other? In what way? (See Ryan, pp. 35-37.)

From what viewpoint is the novel told? Does the book usually follow chronological order? Is the flashback essential to the novel or does Faulkner just "throw it in"?

Find four distinct character groups in the novel. (See Ryan, p. 37.)

What elements of drama and poetry may be found in the novel? (See Ryan, p. 37.)

Faulkner, like most modern novelists, uses much symbolism. Find examples of it in *Intruder in the Dust*.

Faulkner's style–aside from the most obvious characteristics, such as its involuted quality and disregard of conventions–deserves some stress (examples: ostensibly contradictory ideas linked to sharpen an image; conciseness to stress an idea; words precisely selected and arranged to evoke emotion; apt comparisons; humor through exaggeration and indirection; and involvement of the reader as an active participant). (See Ryan, pp. 77-79.)

Ryan says (p. 38): "The author interweaves three distinct kinds of presentation, the style of each suited to his particular purpose: The speeches reflect the colloquial idiom; the narrative uses conventional language; a headlong rush of words, with ideas twisting back and forth--one appearing, giving place to another and perhaps still another, and then reappearing--portrays the intrusion of memory, imagination, and feeling into logical thought." Does Faulkner enhance or detract from his theme by his use of language? (Note: It should be pointed out that Faulkner does not use this style in all of his works. Why does he not?)

The ideal of any novelist (or other artist) is to present a "perfect blending of form and substance," as Joseph Conrad puts it. Does Faulkner at least partially achieve this ideal in *Intruder in the Dust*?

Why does Faulkner use "he" for Chick through the novel? (See Ryan, p. 38.)

Some critics consider Faulkner the most significant writer in American literature. Support or refute this statement.

What is the significance of the italicized passages in the book? (Try reading only the italicized passages.)

Draw parallels or contrasts between *Intruder in the Dust* and *To Kill a Mockingbird* (e.g., the mind of the South as portrayed in both books).

Suggested Activities

Report on "The Fire and the Hearth" from *Go Down, Moses* to learn more about the character of Lucas Beauchamp (including an explanation of his sullen views towards whites).

Read aloud Chapter Eight in *Intruder in the Dust*, pointing out Faulkner's ability to make a reader an active participant in the story.

Since the book is filled with irony, work in committees to look for irony of situation, including both dramatic irony and ironical situation, and irony of statement. Be sure the differences in kinds of irony are understood. (See Ryan, pp. 58-68.)

Faulkner's humor, which is present in almost all his works, is sometimes overlooked. Note the incidents, words, or speeches that seem most humorous.

Ryan, on pp. 226-227 and on pp. 230-233, has a number of suggestions for writing assignments. Two of these are as follows:

> Write an essay answering any of the following questions; in determining your answer, consider the pertinence of the particular item to both plot and theme:
>
> i. What is the significance of the title?
> ii. What is the significance of the size and placement of Lucas's plot of land?
> iii. What is the significance of Chick's repeatedly forgetting to feed Highboy?
>
> Imagine that a publisher of paperbacks decides he can sell more books if he can hire blurb writers who are able to give **concise, factual** information that will convey to prospective buyers the essence of each book - its essential individuality setting it apart from all others. Each applicant for the job must submit a sample blurb for *Intruder in the Dust*.

Selected students may find newspaper accounts of the mob scenes on the campus of the University of Mississippi in 1962. Read aloud excerpts from these reports; then read aloud the mob scence from *Intruder in the Dust* (1948). Lead the remaining class members in a discussion comparing the two mobs and the way they are described. Such questions as the following might stimulate discussion: Does Faulkner really know what a mob is like? What is the significance of calling the mob "the Face" in *Intruder in the Dust*? Would this label fit the 1962 mob? Do the people in the two mobs seem similar (remember that Oxford and Jefferson are different names for the same town)? How does Faulkner's language differ from that of the newspaper accounts? Which account makes the reader feel the mob more definitely?

Find an example of one of Faulkner's extremely long run-on sentences and have the class rewrite it completely, correcting all errors in punctuation. Then read aloud corrected versions. What differences can be noted in the effect of the rewritten versions and Faulkner's sentence? What would be the total effect were this correcting process extended throughout the novel?

Vocabulary

abash
abate
affinity
amalgam
amity
apotheosis
balustrade
bas relief
champing
choreographic
chronicle
circumambience
concordant
consignee
cryptic
denizens
derogatory
diastole
diffident
discrepancy
djinn
dubiety
elongate
entity
equable
essaying
evictable
excruciation
exhume
expiate
gullibility
hermetic
hiatus
homogeniety
imminent
implicity
impotent
impregnable
impunity
incarceration
incredulous
indefatigable
inclomitable
ineradicable
inert
inevictable
inextricably
infusable
inscrutable
insentient
insolent
insomniac
interdict
interstices
intractable
itinerant
jouncing
juxtaposition
libido
mastication
mauve
meagerness
minuscule
moribund
mosaic
nocturnal
omnivorous
pandemonium
paucity
perpetuity
phantasmagoria
portico
prismatic
progenitorless
promptitude
proprietary
proscenium
provincial
rapport
ravenously
regurgitate
reprisal
revetment
sagacious
scintillant
sibilant
speciosity
spectral
sublimation
succinct
systole
tawny-colored
tendrils
throes
umbilicus
vernal
volition
whorls

Winterset

Behavioral Objectives

Having studied *Winterset*, the student will cite three or more examples of the role that prejudice plays in the enactment of justice in *Winterset* (e.g., Judge Grant's attitude about the trial and radicals, the townspeoples' treatment of Mio, the policeman's attitude toward radicals).

Given a definition of justice (e.g., the quality of being just, impartial or fair), the student will explain in a short paper the relation of abstract justice to the practical administration of the courts.

Having studied *Winterset*, the student will participate in a group discussion of the way in which the characters of Mio, Marianne, and Esdras show the power of love and the fundamental integrity of the mind to ennoble dismal lives with a cloak of human dignity.

Given a teacher-selected excerpt from *Winterset*, the student will rewrite the passage in expository prose, and then, comparing the original, dramatic version with the rewritten, prose version, will determine at least three reasons why the poetic drama is (or is not) particularly suited to the expression of contemporary tragedy.

Textbook

Halline, Allan G., ed. *Six Modern American Plays*.

Other Sources

Hatcher, Harlan. *Modern American Dramas*.
Spiller, Robert E., *et al.* *Literary History of the United States*. 3d ed.

Background Study

Review the history of the drama and drama terminology.

Present a background lecture, calling attention to "The Big Red Scare." (text, p. 31)

Research the life and works of Maxwell Anderson.

Ideas for Development

"Yes, if you hold with the world that only those who die suddenly should be revenged. But those whose hearts are cancered, drop by drop in small ways, little by little, till they've borne all they can bear, and die--these deaths will go unpunished now as always." (text, p. 45) Explain and discuss this statement.

The love between Mio and Miriamne is too idealistic to be plausible. What purpose does it serve?

Discuss family loyalty versus love, the nature of justice, the victory in the soul through death in the flesh, and the nature of revenge.

Esdras' last speech is often considered the theme of the play. What is the theme?

Is the reader sympathetic toward Garth? If so, what arouses this sympathy?

Suggested Activities

Research the Sacco-Vanzetti case. Write a paper pointing out the similarities between this and the situation in *Winterset*.

Read a copy of Vanzetti's letter to Dante Sacco, the young son of his co-defendent, written shortly before the execution. Write a similar letter from Romagna to Mio.

In a short paper, justify Anderson's use of the poetic drama for his message.

Select scenes for oral presentation.

Vocabulary

antagonist
catharsis
chronicle play
closet drama
comedy
Comedy of Humours
Comedy of Manners
denouement
dramatic reverse
dramatic unities
dramatis personae
epilogue
fantasy
farce
iambic
interlude
masque
melodrama
miracle play
morality play
mystery play
prologue
proscenium
protagonist
satirical comedy
sentimental comedy
soliloquy
stock character
Thespian
tragedy
tragicomedy
tragic flaw
trilogy
verse drama

The Short Story

Behavioral Objectives

Given a particular author selected from short-story writers studied in class, the student will identify at least three distinctive characteristics of his style, and will write a paragraph emulating the author's style.

Having studied selected American short stories, the student will assemble and present evidence, with particular reference to works studied in class, supporting or refuting the following contention: The short story is a distinctly American literary form.

Textbooks

Bowman, Mary R., and Gehlmann, John. *Adventures in American Literature.* Olympic Edition.
"Flight," by John Steinbeck
"The Secret Life of Walter Mitty," by James Thurber
"Circus at Dawn," by Thomas Wolfe
"The Pedestrian," by Ray Bradbury
"The Devil and Daniel Webster," by Stephen Vincent Benét
"Old Man at the Bridge," by Ernest Hemingway

Redmon, Crosby E. *Introduction to the Short Story.*
"Occurrence at Owl Creek Bridge," by Ambrose Bierce
"A Piece of Steak," by Jack London

Stegner, Wallace and Mary. *Great American Short Stories.*
"The Open Boat," by Stephen Crane
"Silent Snow Secret Snow," by Conrad Aiken
"The Fall of the House of Usher," by Edgar Allan Poe
"The Real Thing," by Henry James

Wall, Dwight S. *American Literature III, 1900-1930.*
"A Rose for Emily," by William Faulkner
"The Sculptor's Funeral," by Willa Cather

Background Study

The suggested short stories may be interspersed throughout the course at the teacher's discretion, or they may be assigned as independent readings and used as the basis for class discussions.

Suggested Activities

Present oral class reports or panel discussions on each story and culminate with general group analysis. Oral reports may include a brief biography of the author, an overview of his major works, and some critical essays on the writer and his works.

Choose one writer whose style is distinctive and emulate his style in a brief paragraph.

Write a short story to illustrate the belief that man does or does not control his own destiny. If he does not, show how the forces of time and place work against his will.

NONPRINT MEDIA

The following 16mm films are available from the Jefferson County Book and Film Depository:

Fic
Pea — *The Pearl* Oscar Dancigers, 1947. 77 min. Black and white. Sound.

808.3
Wha — *What's in a Short Story?* Film Associates of California, 1963. 14 min. Color. Sound

The following 16mm films are available from the Louisville Free Public Library:

3-361 — *Faulkner's Mississippi: Land into Legend* University of Mississippi, n.d. 32 min. Color. Sound.

25?24 — *Mark Twain Gives an Interview* Carousel, n.d. 13 min. Color. Sound.

3-209
3-210 — *Mark Twain's America* McGraw-Hill Textbooks, n.d. 54 min. Black and white. Sound.

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Howard, Leon. *Literature and the American Tradition*. Garden City, N. Y.: Doubleday & Company, Inc., 1960.

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BOOK SELECTION AND REEVALUATION POLICY

Objectives

The primary objective of the school materials center is to implement, enrich and support the educational program of the school.

The school materials center should contribute to the social, intellectual, cultural and spiritual development of the students.

Selection

Materials for the school materials center should be selected by librarians in consultation with administrators, supervisors, faculty members, students and parents.

Reputable, unbiased, professionally prepared selection aids should be consulted as guides.

Criteria for selection

Selection should consider the needs of the individual school based on a knowledge of the curriculum and on requests from administrators and teachers.

Consideration should be given to individual students based on a knowledge of elementary and secondary youth and on requests of parents and students.

Selection should provide for a wide range of materials on all levels of difficulty, with a diversity of appeal and the presentation of different points of view.

The instructional materials should have high literary value.

Materials should have superior format.

Jefferson County Public Schools. Key to Policies and Procedures for Librarians. Louisville, Ky.: Jefferson County Board of Education, 1969.

BOOK SELECTION AND MATERIAL REEVALUATION PROCEDURES

Revised June 27, 1969

We seek to educate young people in the democratic tradition, to foster a recognition of individual freedom and social responsibility, to inspire meaningful awareness of and respect for the Constitution and the Bill of Rights, and to instill appreciation of the values of individual personality. It is recognized that these democratic values can best be transmitted in an atmosphere which is free from censorship and artificial restraints upon free inquiry and learning and in which academic freedom for teacher and student is encouraged.

It is further recognized that there are areas of such a controversial or questionable nature that some restraints upon complete academic freedom are necessary.

The Jefferson County Board of Education wishes to meet ignorance, hatred and prejudice not with more ignorance, hatred and prejudice; but with understanding, goodness, and reason. Therein no individual will be allowed to impose his personal views in any subject area, and the best professional behavior and individual thought will be expected at all times. When political, moral or social problems arise within the classroom as topics of discussion or study, opportunities for opposing points of view must be provided.

The Board of Education does not advocate a policy of censorship, but a practice of judicious selection of materials to be used with students in the classrooms of Jefferson County Public Schools, and wants only to be helpful to the teachers in providing good learning experiences for boys and girls. Teachers shall use prudent judgment in determining whether materials are of such nature and shall submit items to their principal and supervisors for approval before inclusion in their instructional programs. Should such material be selected for inclusion in a teacher's curriculum guide, and objections to same evolve, the Board insists upon the following.

Individuals involved will be provided an opportunity to discuss the matter fully with local school personnel.

The materials reevaluation procedure will be initiated and conclusions reported to the school and individuals involved. See attached BOOK SELECTION AND MATERIALS REEVALUATION POLICY.

With reference to library books per se and book selection, the form used in 1963-69 and the years before may be used. See attached CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL.

Furthermore, in recognition of the scope of this problem, the Board encourages the administrations of the local schools to form panels of qualified persons, appointed fairly (e.g., teacher, parents and other school and community representatives) to consider materials to be used in the curriculums that might have an adverse effect on students. In addition, the Board suggests that individual school departments be encouraged to consider, read and review all supplementary curricular inclusions that might be offensive politically, socially or otherwise.

BOOK SELECTION AND MATERIALS REEVALUATION POLICY

Individuals, organizations, or groups who challenge or criticize instructional materials shall be asked to complete the form Citizen's Request for Reevaluation of Material comparable to that suggested by the National Council of Teachers of English.

After completing the above mentioned form, a school committee composed of the teacher in the subject area, the principal, the supervisor and the librarian shall review with the complainant the written criticisms and attempt to reach a decision concerning the complaint.

If a decision is not reached which is satisfactory to the complainant, the principal shall request the Associate Superintendent for Instruction to delegate a central committee to review and make a final decision concerning the disposition of the complaint. This decision will be reported back to the principal by the Associate Superintendent for Instruction. This central committee shall be composed of an administrator, a supervisor in the subject area under question, a classroom teacher in the subject area, the Coordinator of Library Services and a mature* parent, preferably from the school district from which the complaint orginates. No member of the central committee shall have been a member of the local school committee with the exception of the supervisor.

The materials involved shall have been withdrawn from general circulation and use pending a decision in writing by the central committee.

However, in the event the complainant does not concur with the decision, he may request that this child be excused from any contact with the objectionable subject matter. Such requests will be honored.

*The word mature in this context applies to all members of the committee and means highly developed or advanced in intellect, moral qualities and outlook.

The materials center in each school should have on file "Citizen's Request for Reconsideration of a Book" from The Students' Right to Read. Reprinted by permission of the National Council of Teachers of English, October 16, 1963.

CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL

Type of Material _____Book _____Filmstrip _____Lecture _____Film _____Record _____Other

Author (if known) _____

Title _____

Publisher (if known) _____

Request initiated by _____

Telephone _____ Address _____

Complainant represents:

_____himself

_____organizations (Name) _____

_____other group (Name) _____

1. To what in the material do you object? (Please be specific) _____

_____

2. What do you feel might be the result of exposure to the material? _____

_____

3. For what age group would you recommend this material? _____

4. Is there anything good about this material? _____

5. Did you inspect all of this material carefully? _____ What parts? _____

_____

6. Are you aware of the judgment of this material by critics? _____

7. What do you believe is the theme or main idea in this material? _____

_____

8. Which of the following would you like the school to do with this material?

_____refrain from assigning it to your child

_____withdraw it from all students

_____refer it to the committee for reevaluation

9. In its place, what material, if any, would you recommend that would convey as valuable a picture and perspective of our civilization? _____

_____

Signature of Complainant _____